

# Developing Sustainable Cultural Policies in Aruba



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## Thesis

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#### **Abstract**

Encouraged by the limited research done within the cultural sector, especially on cultural policies and sustainable development, this thesis research aims to inspire the development of sustainable cultural policies in Aruba. This thesis seeks to present local and international developments for culture to help policy makers in Aruba develop sustainable cultural policies. Making use of international guidelines to interpret them to the Aruban context. To begin the research the main research question was formulated as follows; How can international frameworks, such as SDG's and UNESCO frameworks, contribute to the development of participative and sustainable cultural policies in Aruba, according to policy makers, upcoming cultural organizations and established cultural organizations? The method chosen for this thesis was a qualitative research with interviews based on a topic list. The topic list consisted of three main themes namely; government, stakeholders, and culture. These topics delved into the role of international guidelines by UNESCO and the Sustainable Development Goals, the Aruban government and policy making, the role and influence of stakeholder collaboration, and the development of the cultural sector. The results show that the participants agree on the need for culture to become a priority for the Aruban government and the community and this could be achieved through proper policy making. Based on the results and literature, strategies were given to address the international guidelines, government, stakeholders, and culture topics and their influence on sustainable cultural development.

*Keywords:* cultural policies, stakeholder collaboration, policy development, policy implementation, UNESCO frameworks, sustainable development goals

#### 1 Introduction

This research is guided by the need for sustainable cultural policies in Aruba. Since 1986, there have been different initiatives towards creating national cultural policies. Many cultural influencers have worked towards a plan for culture in Aruba, and have created policy plans, however the results of such plans are unclear. Additionally, the influence and extent of stakeholder participation during the policy process is unclear, therefore this research seeks to determine what has been done to involve stakeholders during the policy process and determine what they could mean for policy.

In 2006, an "Integraal Cultuur Beleidsplan" was created and based on United Nations Educational, Scientific and Cultural Organization's (UNESCO) principles. The "Integraal Cultuur Beleidsplan" (2006) policy plan used UNESCO's guidelines to create the policy plan, however, this policy plan was not fully implemented. Additionally, the 2015 report "Cultural Excellence: Our Culture, Our Priority", was made based on a national inquiry of local cultural practitioners and cultural organizations. This report determined different priorities that the cultural sector should focus on and develop.

Furthermore, the United Nations introduced the Sustainable Development Goals (SDG) to assist nations in developing policy plans. There are 17 goals and 169 targets aimed at eradicating poverty, promoting prosperity, environmental protection, strengthening global peace, and promoting partnership between global partners. The SDG's aim at balancing the three dimensions of sustainable development, which the United Nations determined as the economic, social and environmental dimensions. According to the United Nations they recognize that culture can contribute to and are important enablers of sustainable development. Since Aruba is

working with the SDG's to create sustainable development on the island, it is important to determine how Aruba can use the SDG's to develop sustainable cultural policies.

UNESCO is an organization seeking international cooperation in the fields of education, sciences, and culture. According to the UNESCO website, the organization seeks to provide access to quality education, promote cultural heritage and equal development of all cultures, strengthening the relationship between nations. UNESCO also seeks to foster "scientific programmes and policies as platforms for development and cooperation." (UNESCO in brief, n.d.). UNESCO has used several of the SDG's as a way for nations to develop their cultural policies. Since 2016, Aruba has adopted the SDG's and has been working towards sustainable development. However, the SDG's have not yet been used to develop sustainable cultural policies.

#### 1.1 Context

As part of the research it is important to determine what the relevance of the subject is and what the developments within the subject area are. For this research the chosen area is cultural policies in Aruba, therefore, there are multiple organizations and persons involved. In this section, international developments within the cultural policy field will be presented. In addition, existing policies and documents pertaining to cultural development in Aruba will be discussed and compared to the international developments.

1.1.1 International Context. In order to gain a clear direction with the research, international development and perspectives within cultural policies were followed. These developments include the SDG's of the United Nations and UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

For this research the 4 most relevant SDG's regarding cultural policies are chosen, namely; goal four Quality Education, goal eight Decent Work and Economic Growth, goal eleven Sustainable Cities and Communities, and goal seventeen Partnerships for the Goals. Within each goal there are certain aspects that are highlighted, for example; within the Quality Education goal, the chosen aspect is the education on culture, the appreciation of cultural diversity and the contribution of culture to sustainable development. Within the Decent Work and Economic Growth goal, the aspect of promoting development-oriented policies supporting entrepreneurship, creativity and innovation, and growth of different sized enterprises was chosen. The strengthening of efforts to protect and safeguards cultural and natural heritage was the chosen aspect of the Sustainable Cities and Communities goal. UNESCO categorized cultural heritage between tangible and intangible cultural heritage. Tangible cultural heritage is defined by UNESCO as; movable, immovable, and underwater cultural heritage such as paintings, monuments, and underwater ruins. Intangible culture is defined as "oral traditions, performing arts, rituals. ("Definition of the Cultural Heritage", n.d.). Furthermore, on the UNESCO website natural heritage is defined as. "Natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations" ("Definition of the Cultural Heritage", n.d.). The last aspect is goal seventeen's revitalization of global partnerships for sustainable development through policy and institutional coherence, multi-stakeholder partnerships, and promoting effective partnerships.

Furthermore, UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions provides insight into what UNESCO has been doing in the area of cultural policy development. UNESCO's *Re-shaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expressions for Development* 2015 report provided indicators and goals

to the development of cultural policies. Since the convention's policy goals have been used by different countries to create policies to protect and develop culture, part of the indicators and goals will be used to create contrast with the Aruban context. The report of the UNESCO's convention also provides a perspective into possible challenges and how to deal with them.

For this research two policy goals were chosen, the first one being, support sustainable systems of governance for culture. This policy goal aims for the effective implementation of national policies and measures to promote more creation of cultural goods, give access to diverse cultural goods, and to "contribute to informed, transparent and participatory systems of governance for culture." (Anheier, 2015, p.33). The second chosen policy goal is to integrate culture in sustainable development frameworks. This goal aims to integrate culture as a strategic element by making sustainable development policies and make use of international assistance programs. Furthermore, each policy goal has different focus fields to make clear which areas will be focused on. For the first policy goal, the fields include cultural policies and partnering with civil society, while the second one focusses on national sustainable development policies and plans.

1.1.2 Local Context. After presenting the international developments on the subject of cultural policies it is important to look into the developments of Aruba to gain a clear image of what has been done and what the plans for cultural developments currently are. From 2006 onwards Aruba has defined culture according to UNESCO's definition which states;

Culture comprises the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letter, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (as cited in Comissie Cultuur, 2006, p. 2).

According to the policy document "Integraal Cultuur Beleidsplan van Aruba" written by the culture committee (2006), the mission of the policy is to structure the work within the cultural area in a professional manner, so that cultural matters can be borne in a responsible and efficient manner by the Aruban government and the community. Furthermore, the vision of the policy is to influence the cultural elements in such a way as to bring awareness to the Aruban community of its own identity in order to increase self-respect, self-worth, self-esteem and pride.

Furthermore, the committee presents four general starting points for what cultural policies should contain. The four points are the financial, social, political, cognitive and expressive orientation. The financial orientation mentions how culture contributes to the economic development of a country. The social orientation relates to the contribution of culture to the cultural development in a community. The political orientation relates to the role of culture in the (political) decision making processes for internal and external relations. Lastly, the cognitive and expressive orientation deal with the role of culture to form the personal and fundamental norms and values within the community to reflect its identity and way of life. According to the policy plan, these orientations should encourage cooperation between Ministries, which is essential for achieving an integral cultural policy.

The cultural sector in Aruba was split into nine policy sectors. According to Cultuur Comissie (2006), the sectors are according to the guidelines provided by UNESCO and Caricom and adapted to the Aruban context. The nine policy sectors include; cultural management and preservation, art, cultural heritage, culture education, culture media and ICT, exchange programs for art and culture, governmental back up for culture, economic and cultural development, and cultural diversity. In order to develop the nine sectors, activities were linked to the sectors to assure how they will be developed. For example, the arts sector was divided in different areas

such as visual arts education. In order to develop this area during school hours, students would have a course called 'Culturele en Kunstzinnige Vorming' (CVK) in which they would develop different performing skills.

In the 2015 report "Cultural Excellence: Our Culture, Our Priority" the then Ministry of Tourism, Transportation, Primary Sector and Culture presented the results of the 'Cumbre Nacional' in which cultural stakeholders were involved. The 'Cumbre Nacional' was to determine the priorities of the cultural sector and to create strategies on how to further develop culture and tackle development issues. In the report cultural domains formulated by UNESCO were adopted, such as; cultural and natural heritage, performance and celebration, visual arts and crafts, etc. Additionally, two domains were added that according to the Ministry relate to culture, namely; tourism, sports and recreation. The main goal of these domains is to measure cultural activities, goods and services. Furthermore, the report provides a SWOT analysis of the outcomes of the 'Cumbre Nacional'. The SWOT analysis covers twelve key aspects that the cultural area deems to have priority, which are; arts and culture, documentation and digitalization, cultural calendar, financial resources and cultural entrepreneurship, cultural perceptions in Aruba, collaboration, professionalism, appreciation and recognition of culture and art, young Aruban artists, culture and tourism, laws and regulations, and lastly public media. In order to develop these twelve areas different strategies were created from the SWOT analysis and an action agenda was made to determine which stakeholders would be involved in the implementation of said strategies.

Currently the government program of 2017-2021 "Hunto pa Aruba" focuses on different areas of cultural development. In the context of the social sector, the current government seeks to get the community to be active with cultural programs to promote norms and values.

Furthermore, as part of the economic development of the primary sector, the current government of Aruba considers fishing a part of Aruban culture. The government will therefore invest in renovating all the piers surrounding the island as part of protecting local heritage and promoting the economy. Another aspect of economic development linked with culture, is the development of San Nicolaas. In the program "Hunto pa Aruba" (2017) it is indicated that San Nicolaas will be renamed as the "cultural and heritage capital of Aruba" and the creative economy in San Nicolaas will be encouraged through the application of a tax stimulus. (Hunto pa Aruba, 2017, p. 26).

## 1.2 Significance and Purpose of the Research

The relevance of this subject is based on the observation that there has been insufficient research done within the cultural policy area in Aruba. It is unclear if stakeholder participation has been a part of the policy design, implementation, and evaluation process. Furthermore, it is unclear how sustainable past policy plans have been. It is therefore important to study what makes policies effective and sustainable, as well as how stakeholder participation influences the policy process. According to UNESCO's 2018 report, "Re-shaping Cultural Policies: Advancing creativity for development" it is discussed that culture should play an influential role in the development of a country and its economy. By UNESCO standards it is important to have policies in place to sustain the development of culture and of a country.

It is perceived that since 2015 onwards there have been more developments, interest, and new initiatives within the cultural sector in Aruba, therefore, this study aims to encourage cultural practices through cultural policies. Furthermore, this research intends to stimulate innovation in the policy process and encourage the design of inclusive and sustainable strategies for cultural development based on international developments and frameworks.

## 1.3 Research Objectives

As mentioned before there is limited research done concerning cultural policies and their effectiveness. Considering Aruba is working towards using the SDG's to develop the island sustainably, it is important to determine how the cultural sector can become sustainable through policies. The objectives of this research are aimed at finding methodologies to facilitate the development of participative and sustainable cultural policies by:

- 1. Contextualizing the Sustainable Development Goals into the policy making process
- 2. Determining a framework for effective policy development and implementation.
- 3. Determining the needs and priorities for policy making.

# 1.4 Research Questions

The purpose of the research is to determine a methodology that can facilitate the development of participative and sustainable cultural policies in Aruba. Therefore, the main research question was formulated as follows; *How can international frameworks, such as SDG's and UNESCO frameworks, contribute to the development of participative and sustainable cultural policies in Aruba, according to policy makers, upcoming cultural organizations and established cultural organizations?* 

In order to answer the main research question, sub questions were developed to provide more insight into international cultural policy guidelines, local frameworks and methodologies, and local perspectives into cultural policies design, implementation and evaluations. The sub questions are formulated as follows:

1. How can the Sustainable Development Goals (SDG's) and UNESCO's Re-Shaping Cultural Policy reports contribute to the development of participative and integrated cultural policies in Aruba?

- 2. What are key aspects of design, implementation, and evaluation for cultural policies in Aruba?
- 3. What are present-day initiatives, needs, and priorities of (upcoming) cultural practitioners in Aruba that should be included in policy making procedures?

The ultimate goal of the research is to provide helpful insight into what is necessary for cultural policy making. Through the analysis local policy makers can make use of international standards and guidelines to contextualize them to meet Aruba's needs and priorities for cultural policy development. Furthermore, contextualizing international guidelines could provide Aruba with more development options in the economic and cultural area.

#### 1.5 Research Method

This research is mainly a qualitative research; however, literature pertaining to the development and implementation of policies, and institutional collaboration were analyzed first. Local documents were analyzed to gain a perspective of how policies were developed in the past ten years. Additionally, interviews were held with various individuals involved in culture and policy making. The participants of this research were as diverse as possible in order to gain multiple perspectives on policymaking and implementation. The chosen participants included individuals with experience in policy making, professionals working in governmental and non-governmental organizations (NGO), and individuals active in the cultural development of Aruba. These forms of data collection provided multiple perspectives on the research topic.

Furthermore, the Strengths, Opportunity, Weaknesses, and Threats (SWOT) method was used to analyze the data. In order to formulate strategies, the results of the SWOT analysis were converted into a Threats, Opportunity, Weaknesses, and Strengths (TOWS) matrix. This matrix confronts the variables against one another to form strategic possibilities. The strategies are to

facilitate discussion, form conclusions and provide the policy makers of Aruba with recommendations.

## 1.6 Structure of Research Paper

The research paper consists of chapter two, the literature review, where literature relevant to the subject of international guidelines and frameworks, policy design, implementation and evaluation is elaborated on. In addition, the theoretical framework is presented by using the literature. After constructing the theoretical framework, in chapter three a description of the research design and method is given in order to clarify who the research participants are, what estimated time the research took, and what methods were used to analyze the data. Furthermore, in chapter four the results are presented with the help of the SWOT analysis. Chapter five provides the conclusions to the research, discussed with the help of the literature, as well as the limitations of the research. Lastly, chapter six presents the recommendations.

#### 2 Literature Review

As part of any research a literary foundation must be created to provide understanding of a subject. In this part of the research, literature will be used to explain the concepts of stakeholder collaboration and its implications for policy development, cultural policy development, and sustainable development goals aimed at culture. Additionally, the importance and key aspects of policy implementation will be presented. These concepts are important to understand in order to create a framework for the actual research and data collection.

# 2.1 International Guidelines for Policy Making

As mentioned in the previous chapter it is important to make use of international guidelines to facilitate the process of policy development as well as allowing a larger scope of the matter of cultural policy and development.

2.1.1 UNESCO frameworks. UNESCO has developed an index for the setting of standards for the protection, promotion of culture, cultural rights, and cultural diversities. In UNESCO's methodology manual "Culture for Development Indicators" it is stated that in order for legislation pertaining to the cultural sector to be implemented effectively, "Their constituent principles, rights and obligations must be translated into public policies." (p. 67). This means that policies are necessary for efficient management and development of the cultural sector and to support cultural laws. The purpose of the indicators is to analyze the extent to which international instruments have been adopted locally to affect cultural development, cultural rights, and cultural diversity. Additionally, analyzing the extent to which national legislation and regulations have been used to promote cultural sectors and processes of development, as well as goals and approaches used to develop cultural policies. In figure 1 the policy framework is used to show the public policies that should exist to promote culture and integrate culture into

development plans. In addition, the framework suggests that there should be different sectors in culture and that each sector such as; heritage, cinema, music, etc., should have their own policies/strategic frameworks.

#### **POLICY FRAMEWORK**

Existence of a national policy/strategic framework/action plan for culture with an allocated budget

Existence of policies/measures to promote access to and participation in cultural life by minorities and other groups with specific needs

Existence of sectoral policies/strategic frameworks for heritage

Existence of sectoral policies/strategic frameworks for books and publishing

Existence of sectoral policies/strategic frameworks for the cinema

Existence of sectoral policies/strategic frameworks for music

Existence of sectoral policies/strategic frameworks for television and radio

Existence of sectoral policies/strategic frameworks for other cultural sectors (visual arts, performing arts)

Existence of policies/strategic frameworks for action to promote cultural development and creativity (arts education, social status of artists)

Existence of policies/measures to promote cultural diversity (education and training of cultural audiences, promotion and appreciation of a variety of cultural programmes, encouragement for emerging forms of cultural expression)

Culture included in national development plans, e.g. poverty reduction strategy papers (PRSPs), the United Nations Development Assistance Framework (UNDAF), etc.

Figure 1. UNESCO's policy framework for culture. (UNESCO Culture For Development Indicators: Methodology Manual, 2014, p. 68)

Figure 2 shown below presents the institutional framework that UNESCO suggests using for the development of cultural policies, to be able to operationalize them. It also shows what type of institutions should be established, such as a "culture committee", within the parliament of a country. It is suggested that cultural responsibilities should be decentralized to regional/provincial authorities. Since Aruba does not have provinces, this is interpreted as decentralizing cultural decision making within Aruba's government system. According to UNESCO's methodology manual "Culture for Development Indicators":

It is believed that cultural decentralization, understood as a combination of administrative, fiscal and political functions and relationships, plays an important role in

ensuring that decision-making reflects as far as possible the citizens' needs and desires (thereby nurturing creative potential throughout the country) and in providing equal access to cultural goods and services. (p. 67).

This means that these functions and relationships have an important role in making sure decisions made reflect the needs and wishes of the community as well as providing access to cultural goods and services. In addition, the frameworks require that financial assistance be available to support the cultural sector.

#### INSTITUTIONAL FRAMEWORK

Existence of a ministry of culture or a culture secretariat with ministerial status at the State level

Culture is represented by a State ministry/secretariat in the Council of Ministers (present at regular meetings of the Government)

Existence of a "culture committee" in the parliament/main national legislature

A number of cultural responsibilities are decentralized to regional/provincial authorities, which have a budget for this area (locally allocated or decentralized)

A number of cultural responsibilities are decentralized to local/municipal authorities, which have a budget for this area (locally allocated or decentralized)

In cases of decentralization, the majority of the regional/provincial governments have established special institutional structures for culture (secretariats, departments, etc.)

In cases of decentralization, the majority of the local/municipal governments have established special institutional structures/positions for culture (councillors, directors, etc.)

Existence of organizations dedicated to the promotion of one or more cultural sectors (music, dance, cinema, etc.) at the national level, with public funding in full or in part.

Existence of an authority that regulates audio-visual media (with responsibilities that include granting broadcasting licences, monitoring competition rules, penalizing publishers, distributors and operators of audio-visual services that fail to fulfill their obligations, advisory functions in the area of policies and regulations)

Existence of public systems of subsidies or financial assistance to support the culture sector

Existence of mechanisms and processes for monitoring, evaluating and reviewing cultural policy

Existence of training programmes for officials and/or workers in the public administration for culture in the last 12 months

*Figure 2*. UNESCO's institutional framework (UNESCO Culture For Development Indicators: Methodology Manual, 2014, p. 69)

**2.1.2 Sustainable Development.** In the UNESCO'S report, Throsby (2015) provides principles for sustainable development. The three principles the author presents are; intergenerational equity, intragenerational equity and importance of diversity. The first principle states how development is a long-term process needing a long-term view to avoid compromising

"the capacities of future generations to access cultural resources and meet their cultural needs."

(p. 153). Moreover, this principle focuses on the preservation and enhancement of a nation's tangible and intangible culture. The second principle describes how development must ensure equal access to cultural production and participation to the community, especially the poorest members of the community. This is to ensure equal and consistent development of all members of the community. Furthermore, the third principle states how the value of cultural and creative diversity should be considered in the process of economic, social, and cultural development.

According to the author the three principles should be taken into account by policy makers when developing cultural policies.

Throsby (2015) also states that measures should be placed to integrate culture in sustainable development. The measures should integrate culture into national development planning, be designed to achieve economic, social, cultural and/or environmental benefits. They should ensure "access to cultural resources and participation across the population". (Throsby, 2015, p. 155). The measures should also be designed to achieve equal distribution of cultural resources.

2.1.3 United Nations SDG's. The sustainable development goals and targets, according to the United Nations' "Transforming Our World: 2030 Agenda for Sustainable Development" report, aim to provide human rights to all. The report states; "They are integrated and indivisible and balance the three dimensions of sustainable development; the economic, social and environmental." (p. 1). The SDG's consist of 17 goals and 169 targets that aim to encourage governments, businesses, and individuals to end all forms of poverty while promoting strategies for economic growth and addressing social needs. According to the report, the SDG's and their targets will guide the decisions on sustainable development "taking into account different

national realities, capacities and levels of development and respecting national policies and priorities." (p. 6). From the 17 goals, four goals that can be linked to cultural development were chosen. The four chosen goals include; goal 4 which focuses on education, goal 8 focusing on economic growth, goal 11 that focuses on sustainable cities, and lastly goal 17 focusing on partnerships.

The SDG's chosen for this research pertain to cultural development on various levels.

The fourth goal, Quality Education, was chosen due to its focus on education and the contribution culture can have on development. Figure 3 shows the aim of the fourth goal as well as the chosen target.



Figure 3. Sustainable Development Goal 4 and target (United Nations Transforming Our World: 2030 Agenda for Sustainable Development, 2015, p. 17)

Target 4.7 was chosen because it focuses on promoting knowledge and skills necessary to encourage sustainable development. Additionally, it encourages nations to appreciate cultural diversity and the contribution of culture to development.

Furthermore, SDG eight Decent Work and Economic Growth, was chosen since it aims at creating decent work and economic growth. The chosen target as seen in figure 4, aims to encourage nations to develop policies and to increase productive activities. In the context of this research, this target would aim to create policies for the development of creative industries. For

example; encouraging culture entrepreneurs, such as artists, to further develop their enterprises.



Figure 4. Sustainable Development Goal 8 and target (United Nations Transforming Our World: 2030 Agenda for Sustainable Development, 2015, p. 19)

Additionally, Sustainable Cities and Communities goal 11, is relevant to this research since it acknowledges the importance of cities as hubs for ideas, culture, productivity, etc. As shown in figure 5 the target 11.4 aims for the protection of cultural and natural heritage.

According to the United Nations, an indicator for strengthening efforts to protect heritage should be the total expenditure per capita spent on the preservation, protection and conservation of all cultural and natural heritage, by type of heritage, level of government, type of expenditure and type of private funding. (Sustainable Development Knowledge Platform, n.d.). In the context of this research, policies should also be in place with the aim to protect tangible and intangible cultural heritage and natural heritage.

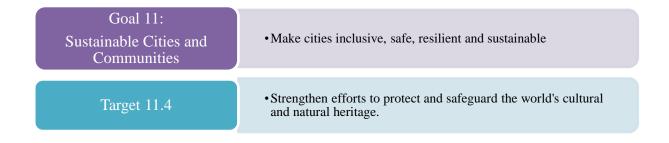


Figure 5. Sustainable Development Goal 11 and target (United Nations Transforming Our World: 2030 Agenda for Sustainable Development, 2015, p. 22)

Lastly, Partnerships for the Goals SDG 17, aims at strengthening partnerships between governments, the private sector and civil society. SDG 17 targets finance, technology, capacity building, trade, and systemic issues. The focus of this research will be on the targets aimed at systemic issues, specifically policy and institutional coherence and multi-stakeholder partnerships



Figure 6. Sustainable Development Goal 17 and targets (United Nations Transforming Our World: 2030 Agenda for Sustainable Development, 2015, p. 27)

In figure 6, it is shown that the targets chosen for this research aim at creating coherent policies, global partnerships, and to promote partnerships between sectors. Global partnerships according to the "Transforming Our World: 2030 Agenda for Sustainable Development" report, can complement each other by making resources, such as expertise and technology, available for each other. Furthermore, partnership between public, public-private, and civil society can be effective to build experience and strategies together. Therefore, it is important for this research that partnerships and collaborations are created to ensure cultural development and allocation of resources for said development.

## 2.2 Policy Development

As mentioned previously it is necessary to have policies in place to support laws and to facilitate development. It is therefore essential to know the process of policies design, implementation and evaluation.

2.2.1 Policy design. The policy design process according to Bovens, Hart, and van Twist (2012) consists of 8 steps. The first three step are part of the preparation phase of policy making. The first step is determining what is to be accomplished and what the vision of the policy is and how it all relates to existing policies. The second step is to analyze the policy issue, by asking key questions such as; "om welke kwestie gaat het precies", what is already known about the issue (Bovens et al., 2012, p. 84). The third step according to the authors is to analyze the causes and consequences of the issue through scientific research, policy makers, and other stakeholders.

Furthermore, steps four to eight are part of the policy making process. Step four is the formulation of the policy goals and evaluation criteria according to the gathered information from steps 1-3. According to Bovens et al. (2012) during this process the objectives of the policy are to be formulated. Moreover, it is important to determine the feasibility of the policy for the relevant stakeholders, as well as determining criteria to analyze the success of the policy. The fifth step of policy design according to the authors is determining the necessary instruments to lead the policy to the desired results. Consequently, the sixth step is to determine how to implement the policy plan. According to the authors this is when the policy makers determine which organizations should be involved in the implementation. The policy makers determine which arrangements are necessary as well as how various instruments should be used to optimally implement the policy. Lastly during the last two steps the financial implications should be considered and presenting the final policy design. Bovens et al. (2012) identify the seventh

step as determining how the different policy instruments could be effective and what the financial implications would be for all stakeholders. The last step is to present the policy design to the relevant stakeholders.

The process of policy design is extensive and requires the abovementioned eight steps. The authors do mention however, "Beleid wordt steeds opnieuw vastgesteld op grond van opgedane ervaringen en in het licht van veranderende probleemdefinities" (Bovens et al., 2012, p. 72). It can therefore be concluded that policy design and implementation are continuous processes that have to take place in order to tackle, for example, new issues that arise.

2.2.2 Developing integrated cultural policies. The UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) define cultural policies and measures as the following:

Those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services. (p. 5).

In UNESCO's report, Koržinek (2015) claims that cultural policies should be "transversal in nature, cutting across different domains of governmental responsibility and different societal sectors", to strengthen the value chain of cultural products and services (p 49). Therefore, it can be concluded that cultural policies should be adaptable to accommodate different changes within the sector. The author indicates that the development of cultural policies should be like a program in which the first step is to create core indicators that focus on the policy goals. The report proposes three indicators, the first describes how policies should be established, evaluated,

and functioning "to support the creation, production, distribution and access to diverse cultural goods and services" (p. 57). Koržinek defines cultural goods and services as products of the creative industries and their sub-sectors, for example, books, films, radio and television programs. Therefore, policies should promote the development of diverse cultural goods and services. The means of verification given by the author for this indicator are; the existence of cultural policies and or strategic frameworks with allocated budget, and the evaluation on the impact of the policies or measures. The second indicator is the participation of multiple government agencies in policy making. Koržinek claims that the existence of a culture committee and inter-ministerial cooperation mechanisms can be means of verification for the second indicator. The third indicator suggests parties to "actively support informed policy making processes" (p. 57). The establishment of research bodies to produce data and information for policy making, mechanisms to monitor, evaluate and review cultural policies are ways in which the impact of the third indicator can be evaluated.

# 2.3 Implementation of Policies

As mentioned before an important aspect of policy design and development is implementation. It is essential to determine what aspects influence the effective implementation of policies and what factors can cause implementation to fail. To further understand this matter, policy implementation will be understood as "the action undertaken to realize policies, which in turn can be defined as propositions to solve societal problems, including goals and tools for achieving these." (Lindqvist, 2016, p.5). The author also mentions how implementation is a process characterized by insecurities and conflicts that generate ambiguity in the policy process, as well as a process containing steps in which intentions affect the outcome and the outcome affects the intentions. This means that policy implementation is a complex process, consisting of

several stages, in which intentions of the policy makers and implementers affect the effectivity of policies. According to Pressman and Wildavsky (1984), "A policy's value therefore must be measured not only in terms of its appeal but also in light of its implementability" (p. xv) This highlights the importance of understanding what influences implementation of policies and the importance it has on the success or failure of a policy plan.

Furthermore, aspects that influence implementation are misunderstanding between policy makers and implementers, as well as a lack of resources (Bovens et al., 2012, p. 71). In addition, implementation is affected by conditions within the environment, such as; economic conditions, public opinion, the behavior of groups affected by policy (Hill, 2003, p. 267).

2.3.1 Policy makers' and implementers' dynamics. According to the literature the dynamic between policy makers and implementers can influence the effectivity of the policy. This dynamic related to the initial intention of the policy and the interpretation of the implementers. According to Lindqvist (2016), because of the complexity and inclusion of many stakeholders during a political decision-making processes, "policies tend to have vague objectives" (p. 6). This can cause a disconnect between the goals of the policy and the results implementation brings. According to Hill (2003), "Implementers' thoughts about policy extend beyond simply deciding whether to implement or not and prominently include a judgement about what the policy means in the first place" (p. 267). Additionally, the author mentions the difficulty of understanding what the policy means and implementing it according to the initial intention of the policy makers. Therefore, it becomes difficult if there is no clarity in what the intention of the policy is for the day to day work, creating a disconnect between the policy makers' intentions and the implementers ability to execute the work. This according to Lindqvist

(2016) requires "negotiations and interpretations at both policy formation and implementation stages" (p. 6).

2.3.2 Implementers' skills and resources. Furthermore, implementers might lack a certain skill or knowledge they need to implement the policy. According to Hill (2003), "This is also not a trivial matter, especially for adults without structures available to support their learning" (p. 268). It can be concluded that if there are a lack of development options for implementers then their ability to be effective is limited to the skills and knowledge they possess. Therefore, it is necessary to assess the understanding, skill and knowledge of those tasked with implementing a policy to give the opportunity for successful implementation.

Another aspect that influences implementers' abilities to fulfill their work are a lack of resources. According to Lipsky (2010), "street-level bureaucracies characteristically provide fewer resources than necessary for workers to do their jobs adequately" (p. 29). In addition to providing fewer resources, there are aspects that impede the implementers from being able to do their work. Lipsky (2010) mentions how "the ratio of workers to clients or cases, and time" impede the process of implementation (p. 29). This means the implementers do not have enough time considering the amount of work they have to complete. In addition, the author mentions how implementers might lack personal resources because they are "undertrained or inexperienced" (p. 31). In contrast, it can be the case that the experience of inadequate personal resources is due to the nature of the job rather than personal failure. The author mentions how the ambiguity of goals and a lack of proper technologies in certain public services can cause the aforementioned feelings of personal inadequacy. In addition, Hill (2003) mentions how difficulties occur where there are no technologies for attainment of policies, where there are "known paths" to implementation yet they "have not been communicated to implementing

agents", and where there are multiple ways of implementing a policy and a choice has to be made (p. 268).

Therefore, it can be concluded that the skills and knowledge implementers possess as well as the resources available to do the work, influences how the policy is interpreted and implemented. There are also many difficulties when considering which resources to use, and choices to make for implementation. Elmore (1979) mentions;

To use organizations effectively as instruments of policy, analysts and policymakers have to understand where in the complex networks of organizational relationships certain tasks should be performed, what resources are necessary for their performance, and whether the performance of the task has some tangible effect on the problem that the policy is designed to solve (p. 607).

It is therefore important for the process of policy development and implementation to consider the implementers abilities, expertise, and resources to accomplish policy goals.

# 2.4 Policy Evaluation

Another essential aspect of the policy making process is the evaluation of the implemented policy. According to Bovens, Hart, and van Twist (2012), "Beleid moet van tijd tot tijd beoordeeld worden om te zien of het nog wel voldoet." (p. 72). The authors claim that evaluating the policy is important to be able to test how successful the policy has been and to be able to make necessary adjustments. In order for policy and implementation evaluation to be effective "it must be aimed at generating data that can be used to improve the implementation process." (Pressman and Wildavsky, 1984, p. 181-182). Evaluation of policies should therefore, enable adjustments to the policy itself and the process of implementation increasing therefore the likelihood of improvement. Pressman and Wildavsky (2012), present five key questions that

should be asked when evaluating policies and implementation. The five questions are; when, where, for whom, what, and why.

- 2.4.1 When to evaluate. Pressman and Wildavsky (2012), mention how evaluation can take place at any time. According to the authors the process can be "retrospective" or "formative"; looking into how well the program has functioned in the past or evaluating how the program will do in the future (p. 186). However, the authors mention that a "continuous evaluation" approach is performed with the aim to provide "cumulative results of many efforts rather than just one." (p.186). It can therefore be concluded that evaluations of policies and implementation should frequently take place in order to determine methods of improvements. According to Bovens et al. (2012) mention that determining an improvement method is not clear and would take benchmarking with international standards on the issue of the policy.
- 2.4.2 Where to evaluate. In this respect Pressman and Wildavsky mention the importance of determining at which level the evaluations take place. With this the authors mean at which level of the bureaucracy the evaluations and with who they are being done. The authors mention that the level of bureaucracy affects the nature of the evaluation processes, either in structure or in the formality of the processes. According to the authors the evaluation for the director of a department should not be the same as for the street-level bureaucrats, considering their position within the organization and the work they execute.
- **2.4.3 For whom to evaluate.** The literature mentions how evaluators are obligated to provide the results to their sources of funding and address their concerns. However, it is important to recognize that there are numerous stakeholders that are influenced by the implementation. These stakeholders are also influenced by the results of the evaluation. Therefore, Pressman and Wildavsky (2012) suggest that the "multiple perspective evaluation"

approach recognizes that the stakeholders could have a liberating effect on the evaluative process (p. 188). It is also important to consider the conflicts of interest when evaluating implementation, because there may be "discrepancy between the values of the employer and those of the evaluator" (Pressman and Wildavsky, 2012, p.188). Additionally, Bovens et al. mention how evaluations can be subject of political strife because of various reasons. The authors identify the reasons as; who evaluates, which questions are asked, what criteria are used for the evaluation, at what moment the evaluation occurs, which aspects of the policy are to be evaluated, and who will see the evaluation.

2.4.4 What to evaluate. It is part of the process to determine what key aspects of the policy development and implementation process need to be evaluated. According Pressman and Wildavsky (1984), a "comprehensive evaluation" method is the ideal form. The authors mention "combining analysis of process and of program impacts as they relate to previously specified goals." (p.191). This means that analyzing the impact of the implemented programs and evaluation can help understand how the goals have been met or not. This process according to the authors can provide an increased understanding of what is occurring and why. It is also essential according to the authors for the evaluation process to consider that the stakeholders have their own agenda when determining what and how to evaluate.

**2.4.5** Why should there be evaluations. Knowing why evaluations are important for the policy process is important. According to Pressman and Wildavsky (1984), "if the evaluative information is actually absorbed by a policy implementing organization, it should affect policy outcomes." (p.198). The authors question the relevance evaluations have on policy, what the findings should mean for the initial policy decision, and whether the evaluations should be conducted during the development of policy or the implementation process. According to the

authors an "evaluability assessment" approach is "an integral part of policy design" because it allows for error detection within the policy design process (p. 200). With this approach the objectives of the policy or program to be implemented are analyzed for consistency, the likelihood of implementation, and how measurable they are. Furthermore, this approach facilitates the development of indicators that help assess the performance of the implemented policy. According to the authors it could provide advanced warnings when it becomes difficult to evaluate the implemented policy.

It is therefore important to understand the relevance of evaluating policies and the implementation process in order to assess if there is need for adjustments. According to the literature the agenda of those involved in the policy making, implementation, and evaluation process is key in determining the results of each respectively.

## 2.5 Collaboration and Policies

During the process of policy making stakeholders have an important role. As mentioned before, stakeholders should be involved during the policy design and implementation phases. It is therefore important to understand how stakeholder collaboration influences policy.

Before being able to understand how collaboration with stakeholders can affect and be used in policy making it is important to define the concepts collaboration and stakeholders. In the article "Linking Stakeholder Involvement to Policy Performance: Nonlinear Effects in Dutch Local Government Policy Making", the term stakeholders is defined as nongovernmental actors that can affect and be affected by policies. Ansell and Gash determined that stakeholders include, "nonprofit and private-sector organizations, interest groups, other governments, or individual citizens" (as cited by Schalk, 2017, p. 479). Additionally, collaboration is an interaction between different parties that Sørensen and Torfing (2011) determine to be; "politicians, civil servants,

experts, private firms, user groups, interest organizations, and community-based associations" (p. 845). Therefore, it can be assumed that stakeholders are institutions and/or individuals affecting and affected by the performance of policies. The term collaboration is used to describe the working together of two or more parties. According to Roberts and Bradley (1991), the term collaboration is "A temporary social arrangement in which two or more social actors work together toward a singular common end requiring the transmutation of materials, ideas, and/or social relations to achieve that end" (p. 212). In the above-mentioned definitions, it can be concluded that stakeholders working together toward a common goal can influence how a policy performs.

2.5.1 Effects of stakeholder collaboration. After determining that stakeholder collaboration is the working together of different actors towards a common goal it is important to determine what the effects of stakeholder collaboration are for policies. Roberts and Brandley (1991), emphasize how collaboration is a process in which the concerning parties share multiple perspectives that can provide a comprehensive understanding that leads to constructive solutions. The authors claim that the purpose of collaboration is to provide innovation to policies.

Innovation through collaboration in the public sector is understood as "an intentional and proactive process that involves the generation and practical adoption and spread of new and creative ideas, which aim to produce a qualitative change in a specific context" (Sørensen and Torfing, 2011, p. 849). The authors state that innovation is to change the form of goods and services, transforming the understanding of problems, and the policy objectives. In other words, a change in the quality of the goods, services, and the goals of policies. The authors also emphasize that innovation is contextual; the selection, combination, adjustment, and application of the ideas and practices depend on the context in which they will be applied.

Stakeholder collaboration can provide multiple perspectives to a problem and provide solutions that keep the stakeholders interests in consideration. Collm and Schedler (2014), claim that innovation generated by stakeholder collaboration is both promising and demanding because of the notable complexity and uncertainty of said collaboration. Since there are multiple perspectives and ideas of the various stakeholders this process becomes complex. The authors claim an effective innovation process, is effective because equal input is emphasized during the "idea generation" phase of the process and not during the implementation phase (p. 141).

Collaboration offers opportunities that bureaucratic forms cannot (Godenhjelm and Johanson, 2016). Stakeholder involvement in policy making "ensures access to information and resources", as well as "increases the diversity of information available to solve policy problems" (Schalk, 2015, p. 480-481).

In addition, UNESCO's *Re-shaping Cultural Policies: A Decade Promoting the Diversity* of Cultural Expressions for Development report, the author mentions; "collaboration between independent experts and researchers on the one hand and officials in ministries and arts agencies one the other is indispensable" (p. 49). According to the author, this partnership can provide the required evidence in order to monitor policies and assess their impact.

It is important to mention that stakeholder collaboration has its challenges. Schalk (2017), discusses how involving multiple partners can affect the amount of information they can provide. The author mentions the limitations in the usefulness of the information multiple stakeholders can provide as well as the increased chances of duplicate information. Furthermore, there can be "limits to the time, energy, and financial resources of the public managers who organize stakeholder involvement" (Schalk, 2017, p.481). In addition, reaching compromises between the stakeholder becomes difficult because a variety of interests are involved. According to Schalk,

too much homogeneity in the stakeholders can lead to competition of resources and can lead to their reluctance to collaborate. Similarly, if the stakeholders are too diverse it can lead to conflict and lack of cooperation. Therefore, it can be concluded that the number of stakeholders and their influence in the process is key to successful collaboration. Stakeholders should then be chosen carefully and purposefully. Furthermore, Godenhjelm and Johanson (2016), mention that ideally the collaboration should build relationships, increase trust and establish common ground providing a fruitful working situation.

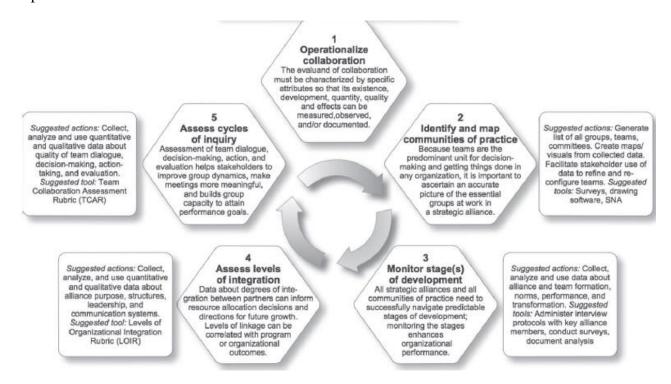
2.5.2 Indicators for stakeholder collaboration. In UNESCO's report indicators and means of verification are provided for the involvement of stakeholders. The first indicator is the establishment of a legislative and financial base to support a wide range of stakeholder organizations. The means to verify this indicator according to the author are relevant laws that create support for the stakeholders and an assessment of the impact of those laws. The second indicator is the participation of the stakeholders in "the design and implementation of policies" (Anheier and Kononykhina, 2015, p. 100). The means to verify the second indicator are the establishing of different kinds of mechanisms to encourage stakeholder participation, for example; through questionnaires, focus groups, working groups. Other means to verify this indicator is the collection and analysis of data that is required for "informed and transparent policy making" and its availability for decision making (Anheier and Kononykhina, 2015, p. 100).

Therefore, it can be concluded that the involvement of different parties in the process of policy making can make the policy more innovative and effective, due to the diversity of available information and expertise. Collaboration between multiple parties does have its challenges, considering the complexity of multiple perspectives and ideas leading to

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compromise, however, the authors believe the benefits outweigh the challenges. The involvement of stakeholders also facilitates research that provide evidence to monitor policies and assess their effect, leading to evaluations and adjustments to the policy and implementation.

2.5.3 Framework for stakeholder collaboration. In order to ensure stakeholder collaboration to be successful it is important to evaluate the collaboration itself. According to Woodland and Hutton (2012) "collaboration is developmental", meaning that collaboration goes through different stages of development (p.370). Furthermore, it is important to understand that "partnerships will need to navigate stages of development" (Woodland and Hutton, 2012, p. 371). Therefore, the frameworks developed by the authors is presented as an evaluation and improvement method to stakeholder collaboration.



*Figure 7.* Collaboration evaluation and improvement framework. (Woodland and Hutton, 2012, p, 368).

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In figure 7, it is shown that the evaluation process is a cycle. The first step of stakeholder collaboration should be to operationalize the work. This means that the stakeholders need to determine specific attributes of their collaboration that can be measured and evaluated. The second step is to identify and map communities of practice. In this step it is important to identify those responsible for "carrying out the tasks and activities most central to the work of the partnership". (Woodland and Hutton, 2012, p. 373). The third step is to monitor the stages of development, to make sure any challenges can be dealt with. It is important to monitor the progress of the work being done, the authors suggest interviews with the stakeholders to monitor the progress of the collaboration. Furthermore, the fourth step is to assess the levels of integration. During this step the degree of integration of the stakeholders is assessed and what resources are allocated and how they will be allocated for future growth. Lastly the fifth step is to assess the collaboration process, the work done, and the decisions made. This is the evaluation process to improve the dynamics of the collaboration, increase their effectivity, make meetings and further collaborations more effective and purposeful. According to the authors, "the most effective interprofessional collaboration entails an ongoing cycle of inquiry that includes; dialogue, decision making, action and evaluation around a shared purpose" (Woodland and Hutton, 2012, p. 371). The cycle of collaboration is illustrated in figure 8 below. This tool can facilitate the process of stakeholder collaboration.



Figure 8. Interprofessional cycle of inquiry. (Woodland and Hutton, 2012, p. 371)

Therefore, it can be concluded that collaborations are based on a shared purpose and should be evaluated to strengthen its development. During each process of collaboration, it is necessary to look at the development stages in order to adjust what is necessary according to the context of the collaboration.

#### 2.6 Theoretical Framework

After determining what is required for the development of sustainable cultural policies it is important to formulate a framework from which the results can be evaluated. The framework for sustainable cultural policies contains the factors this research is aiming to explore. These factors include international developments and frameworks contextualized to Aruban needs, policy making, implementation, and evaluation, local cultural initiatives and stakeholders that are of influence in the development and implementation of cultural policies.

The developed framework is as follows;



Figure 9. Framework for sustainable cultural policies.

The framework shown in figure 9 is to demonstrate that the factors are not independent. The four factors are interconnected, and all contribute to the development of sustainable cultural policies. Sustainable development goals and the UNESCO frameworks are both international standards that can be adapted to the Aruban context. The SDG's provided by the United Nations are a source of guidance for sustainable policy development. The chosen SDG's target cultural development and policies that support the aim of creating sustainable cultural policies. The SDG's focus on the education of cultural diversity and culture's contribution to the economy. Additionally, they focus on promoting economic growth and acknowledge that culture can contribute to economic development.

The frameworks based on UNESCO standards can be contextualized to Aruban policy development. The UNESCO framework, shown in figure 1, point out the need for sectoral policies, which means that there should be different sectors for culture. For example, there should be policies for the music sector in which strategies are created in order to develop this sector. There should also be measures to promote cultural diversity, cultural education and

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training for audiences to appreciate and promote cultural activities. In addition to the policy framework UNESCO provides an institutional framework, shown in figure 2, in which examples are provided of what institutions should be in place. For example, the existence of mechanisms and processes that help monitor, evaluate and review cultural policies. There should be institutional structures for development and promotion of cultural sectors.

Furthermore, policy design standards could be used to create effective policy plans that in turn could facilitate the effective implementation process. The policy design process is considered a cycle according to the literature, that allows adjustments to be made when necessary. Additionally, the policy design should facilitate the implementation process by being understandable and practical to those implementing. It is also essential for policy design and implementation, for both processes to be evaluated, in order to provide insight and facilitate the aforementioned adjustments.

Cultural initiatives are based on initiatives local cultural practitioners and organizations are currently developing for Aruban culture. For example, initiatives or individuals promoting poetry, artwork, crafts, etc., all have an important role in the development of policy. Cultural practitioners are part of the creative industry and can provide insight into how creative industries could be developed as an economic contributor for Aruba. The stakeholder collaboration factor includes the partners working within the cultural sector, such as; cultural practitioners, nongovernmental organizations, government departments, organizations, private sector involved in cultural development. The stakeholders can contribute with information, resources, perspectives, context, etc. for the development of sustainable cultural policies. Stakeholder collaboration, as mentioned in the literature, can provide insight for government officials on how to make efficient

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policies and in turn the stakeholders are key in the implementation of those policies. Therefore, it is suggested stakeholders be a part of the policy making phase.

The four factors have been determined to be key in the development of sustainable cultural policies. Each factor focuses on a different aspect of policy and sustainable development. International contribution, with international partners such as UNESCO and other partners in the Caribbean, is important in providing information on the international developments and the international frameworks help provide standards on what is important for effective cultural policies and can be contextualized to meet Aruban needs. The involvement of local institutions is essential in providing government with local context on what is experienced during day to day cultural practices. Local institutions are key in policy implementation and can be important contributors to policy development.

### 3 Research Design and Methodology

## 3.1 Research Design

An adequate research design is necessary before being able to begin the fieldwork. According to Bryman (2016), the research design "provides a framework for the collection and analysis of data" (p. 40). The chosen research design was a case study, with the purpose of having as many perspectives as possible to policy design in Aruba. According to Bryman a case study is associated with a location or setting, for example; a community or an organization. The purpose according to the author is the "extensive examination of the setting." (Bryman, 2016, p. 60). There are different types of case studies, for this research the exemplifying type was chosen. The exemplifying case type provides "suitable context" for the research questions to be answered as well as "allow the researcher to examine key social processes." (Bryman, 2016, p. 62). Moreover, the case being studied is Aruban cultural policies during the past twelve years. Multiple individuals representing different cultural institutions were chosen to give their perspectives and suggestions for cultural policy and cultural development in order to help create a cultural framework to assist policy makers. According to the literature having different stakeholders involved in the process of policy design is a strategic approach to policy making as well as implementation. Therefore, it is imperative for this research to have as many different perspectives as possible.

The chosen participants for this research were individuals with experience in policy making, individuals who actively participate in cultural development, and individuals who have developed or were part of creating new initiatives to further develop the cultural experience in Aruba. These individuals needed to have experience in Aruban culture in order to provide better understanding of the issues within this area. There were 9 participants, the researcher met a

majority of the participants through a course at the University of Aruba called Traveling Caribbean Heritage (TCH), and some participants suggested other possible participants. The researcher shared the research idea first and asked the respondents personally if they would like to participate. During the data collection phase an email was sent with an interview booklet attached, which included a short description of the research. The interview booklet is shown in Appendix A. After some participants did not answer the first email, a second email was sent, and they were called to confirm their participation.

#### **3.2 Data Collection Methods**

Since the research was aimed at gathering multiple perspectives, multiple techniques have been chosen to collect the data. The first method is gathering data from official documents, these documents include cultural policy plans and cultural development strategies. The two policy plans used for this research were, "Integraal Cultuur Beleidsplan" and "Cultural Excellence: Our Culture, Our Priority". The documents were analyzed by pinpointing their purpose and to find the themes for the research and were selected based on the sub research questions and how they relate to policy making. The chosen themes are stakeholder collaboration, policy priorities, policy sectors, and frameworks used in the policy documents. These themes helped determine what aspects were important to research and helped develop the theoretical framework for this thesis. The policy plan "Cultural Excellence: Our Culture Our Priority" included strategies to help reach the policy goals, the strategies can be seen in Appendix B. These policy plans and strategies provided insight into what the government has deemed important for cultural policy development during the past ten years.

Furthermore, having the perspective of the implementers of policy was important for the research, therefore, semi-structured interviews were chosen as a method of collecting data. The

interview questions were guided by a topic list. The research instrument with the SWOT and topic list can be found in Appendix C. According to Bryman (2016), structured interviews allow "all interviewees to be given exactly the same context of questioning" (p. 198). The reason semi-structured interviews were chosen, was to provide the interviewees the chance to give their own perspectives and solutions without being strictly bound to the chosen interview questions.

In addition, a SWOT structure was used to collect the data out of the interviews. The participants filled the SWOT in together with the researcher, all input came from the participants. SWOT is an acronym used to describe the particular strengths, weaknesses, opportunities, and threats that are strategic factors for a company (Hunger and Wheelen, 2010, p.74). To collect the interview data, the SWOT was structured in three main themes; stakeholders, culture, and government. Within the three themes different topics were chosen to allow participants to give more in depth perspectives. For the stakeholders theme the topics included; local and international partnerships, significance to policy, research, training, skill development and use of technology. For the culture theme, topics such as; safeguarding and protection of cultural and natural heritage, education, creative industries development were used. For the government theme the topics included; cultural policy, development action plans, evaluation processes, policy priorities, budgets, cultural laws.

**3.2.1 Research Ethics.** During the data collection phase of the research the rights of the respondents must be ensured. According to Bryman, there are four areas that need to be considered in research; no harm to participants, consent of participants, the participants' right to privacy, no deception of the participants. The anonymity of the respondents must be assured; therefore, each respondent was given a consent form in which the researcher committed to using their input without disclosing their identity. Prior to the interview, the respondents were asked

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for permission to record the interviews. The period of data collection was April 2018 to June 2018.

### 3.3 Data Analysis Method

The chosen data analysis method was based on themes for both the document analysis as the interview analysis. As mentioned before, the policy documents were used to determine the themes for the theoretical framework, they were also used to create the topic list for the interviews.

A thematic analysis allowed the researcher to have an overview of the most prevalent themes participants deem important. This allowed the researcher to better categorize the data into relevant and irrelevant information. Furthermore, the TOWS matrix was made with the information gathered from the SWOT analysis in order to provide strategic recommendations. According to Hunter & Wheelen (2010), "The TOWS (SWOT backwards) matrix illustrates how the external opportunities and threats facing a particular corporation can be matched with that company's internal strengths and weaknesses to result in four sets of possible strategic alternatives." (p. 76). This method allowed the researcher to use internal and external factors to create strategies and recommendations for the design and implementation of cultural policies.

#### 4 Results

This chapter provides the answers to the sub research questions, addressing the concepts of stakeholder collaboration, policy implementation, sustainable development. The sub research questions are as follows:

- 1. How can the Sustainable Development Goals (SDG's) and UNESCO's Re-Shaping Cultural Policy reports contribute to the development of participative and integrated cultural policies in Aruba?
- 2. What are key aspects of design, implementation, and evaluation for cultural policies in Aruba?
- 3. What are present-day initiatives, needs, and priorities of (upcoming) cultural practitioners in Aruba that should be included in policy making procedures?

This chapter will also describe what policies Aruba has developed in the past as well as the priorities cultural practitioners have for policy currently.

The theoretical framework shown below is presented in correlation to the results, showing the influence of the themes on sustainable cultural policies.



Figure 10. Framework for sustainable cultural policies.

Furthermore, the participants of this research represent the aspects of the theoretical framework shown in figure 10. This means that the participants include; policy makers and implementers, members of creative initiatives and cultural organizations. The participants also include those who are part of government and non-government organizations. Additionally, all participants have experience in the cultural sector and have influence in the cultural development of Aruba. Ultimately, all participants represent important stakeholders in the aspect of cultural policy development.

#### 4.1 Contribution of UNESCO framework and SDG's on Aruban Cultural Policies

Since UNESCO has developed the standards for cultural development, Aruba has made use of UNESCO frameworks to develop its cultural policies for the past 12 years. Aruba determined its cultural sectors using the domains suggested by UNESCO and this assisted policy makers in creating a policy that targets the development of those sectors. Furthermore, policy makers have used these frameworks to facilitate the measuring of progress and development of cultural activities, goods, and services.

The first chapter in the 2015 UNESCO report "Re-shaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expressions for Development" provides three indicators that can be considered when developing the cultural sector. The first indicator is, "National cultural policies to support the creation, production, distribution and access to diverse cultural goods and services are a) established, b) evaluated and c) functioning." (p. 57). The means to verify this indicator are through the existence of policies, strategic frameworks, or action plans, policies that support the creation, distribution, and access to diverse cultural goods, and evaluation reports on the impact of the policy. The second indicator is, "Multiple government agencies participate in policy making to promote the creation, production, distribution and access to diverse cultural

goods and services." (p. 57). This is verified through the existence of a Ministry of culture, a committee responsible for legislation, inter-ministerial collaboration. The third indicator; "Parties actively support informed policy making processes." (p. 57). This indicator is verified through established research departments that produce data and information for the making of policies, processes for monitoring, evaluating, and reviewing the policies, and policies developed from the researched data. These indicators could have been used during the 2015 policy plan "Cultural Excellence: Our Culture, Our Priority" to support the creation, distribution, and access to cultural goods and services. Additionally, they could have been used to create proper legislation for the Aruban cultural sector as well as encouraged more policy evaluation processes to help achieve the policy's goals. Further in the chapter, the results will indicate that the participants feel the policy was not implemented completely and aspects that they deem as policy priorities.

The SDG's are a relatively new concept worldwide, before the SDG's there were the Millennium Development Goals (MDG). The MDG's "provided an important framework for development", however progress was "uneven" (Transforming Our World: 2030 Agenda for Sustainable Development, 2015, p. 5). Since the progress was uneven the SDG's were developed to complete what the MDG's did not achieve.

The cultural policy report of 2015 "Cultural Excellence: Our Culture, Our Priority", does not mention the MDG's as support for designing nor implementing said policy. Therefore, there are no forms of determining the contributions the MDG's or SDG's have made on cultural development and policy development. However, participants have mentioned that policies should have long term aims and be sustainable. A cultural expert mentioned that it is important to determine long term goals by saying, "Bo no por realisa nada den 2, 3 aña. Bo mester por lo

menos un 5 pa 10 aña pa bo echt pone cosnan sostenibel." (translation: You cannot realize anything in 2, 3 years. You need at least 5 to 10 years, so you can establish sustainable things) (cultural expert 1, personal communication, 2018). To this participant longevity should be important when creating development plans for the cultural sector. Cultural organization 2 mentioned that the sustainability of Aruban culture is dependent on the value the community places on the locally produced art and culture.

# **4.2 Aruban Cultural Policy Making Process**

In 2006 the policy document "Integraal Cultuur Beleidsplan" set up policy goals, as well as long-term and short-term action plans for the different cultural sectors. These action plans are to assist the achievement of the goals. For example, one of the policy goals for art was "het ondersteunen en faciliteren van de werkzaamheden ter bevordering van kunst op Aruba" (Culture Committe, 2006, p. 20). The aim was to support and facilitate the work to promote art on Aruba. A short-term action to achieve that was to establish a national art platform as well as music education. Moreover, a mid-term action was to organize national and international festivals. This was done for the 9 cultural sectors, which were identified as; culture management and conservation, art, cultural heritage, cultural education, culture, media and ICT, culture and art exchange, culture care, cultural and economic development, and cultural diversity.

Furthermore, in 2015 the policy document "Cultural Excellence: Our Culture, Our Priority" a SWOT analysis was made, and the results were made into strategies for the twelve priorities set during a national summit. Moreover, the strategies formulated were bound to a short-term, mid-term, and long-term timeframe. An example of a strategy is the set-up of a working group tasked with creating recommendations "to incorporate arts and cultural education in school curricula" (Ministry of Tourism, Transport, Primary Sector and Culture, 2015, p. 26).

4.2.1 Frameworks used in Aruban cultural policies. The two policy plans have used international frameworks to assist in the development of said policy plans. The Culture Committee (2006), made use of UNESCO's "Our Creative Diversity" report of the world commission on culture and development as guidelines as well as CariCom's "Caribbean Cultural Policy" report. According to the Culture Committee "De sectoren die in het Integraal Cultuurbeleid van Aruba worden onderscheiden, zijn afgeleid van de richtlijnen van UNESCO en de richtlijnen aangegeven door Caricom." (p. 8). The guidelines were used to create the aforementioned cultural sectors. The author also states that the sectors were adjusted to fit the Aruban context.

Furthermore, "Cultural Excellence: Our Culture, Our Priority" policy plan also used UNESCO's framework for cultural statistics to "provide a pragmatic definition of culture with the future purpose of measuring cultural activities, goods and services." (Ministry of Tourism, Transport, Primary Sector and Culture, 2015, p. 9). The author claims that adopting the framework, showed in figure 11, can assist in measuring and managing the economic contributions from the cultural sector.

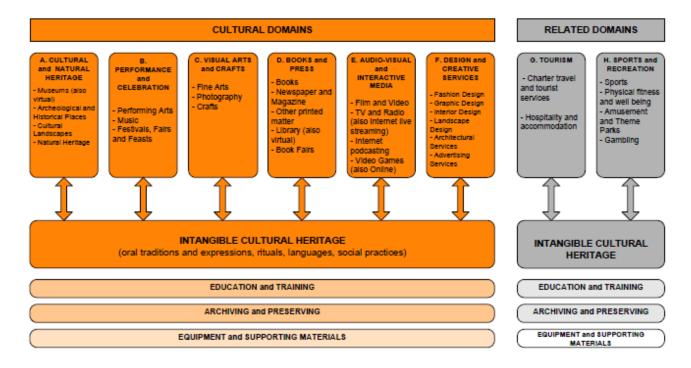


Figure 11. UNESCO's framework for cultural statistics domains (UNESCO Framework For Cultural Statistics, 2009, p. 24)

4.2.2 The implementation of Aruban cultural policies. The Culture Commission set up four work approaches to facilitate the implementation of the 2006 policy plan. The four chosen approaches are; vertical, horizontal, pluralistic, and holistic approaches. The vertical approach is meant when there is no structural collaboration, no collaboration on a content nor organizational level. With the horizontal approach the organizations have a structured work agreement, that enables their collaboration. According to the Culture Committee (2006), on an administrative level this approach means that the Ministries are to collaborate more often to facilitate the sustainable development of the Aruban population (p. 101). In addition, the author mentions that in order for there to be better structure and coordinate the work, it is necessary for the Ministries to consult one another and their management teams in a structural manner.

Furthermore, the pluralistic approach means that "de culturele aangelegenheden gedeeltelijk onder de verantwoordelijkheid vallen van verschillende Ministeries en Directies"

(Culture Committee, 2006, p. 103). This means that the responsibility of cultural affairs is of the different Ministries and management teams. This according to the author means that the Ministries should work together on activities to stimulate the socio-cultural area, to prepare and present culture tourism in a professional manner, and to coordinate and evaluate art and culture education.

The holistic approach is inevitable according to the Culture Committee (2006), because of the modernity of the world, globalization, and use of technology. This approach means that all institutions, the different sectors and ethnic groups are involved in the cultural matters of a country (Culture Committee, 2006, p. 100).

The participants were asked their perspective on the existence and implementation of cultural policies in Aruba. Most participants agree that it is difficult to see the policies being implemented as well as implementing the policies themselves, this varies for government organizations. According to government organization 2 "tin un dificultad pa implementa beleid cu a wordo traha. DCA ta uzando e belied, pero no a wak cambio den e partinan structural cu e stakeholdernan tabata kier" (translation: there is a difficulty to implement policy that has been made. DCA is using the policy, however the stakeholders have not seen the structural change they wanted) (personal communication, 2018). This participant believes the difficulty is because the desired changes are not currently perceived, and this gives the feeling that nothing is being done when maybe that is not the case. In addition, cultural expert 2 mentions "Un maneho cultural fuera di e celebracion di dianan nacional no ta visibel ainda" (translation: cultural management aside from celebrations of national holidays is not visible yet) (personal communication, 2018). This participant claims that it is up to the initiative of cultural organizations to implement the policy and implement it on their own.

Furthermore, cultural expert 1 claims that policies have been deficient because making a policy is one aspect and implementing it is another. "Bo por skirbi hopi policy pero mi ta kere bo mester ta cauteloso na momento cu bo ta skirbi e, cu e ta algo realistico, cu e ta algo cu berdaderamente ta bay crea un resultado long term" (translation: you can write many policies however, I think you have to be cautious the moment you write it, so that it is realistic, that it is something that will truly create long term results) (cultural expert 1, personal communication, 2018). The participant claims that governmental priorities affect the implementation process. Additionally, another participant mentions that the weakness of the implementation process on Aruba lies within the knowledge in the field. "Hopi biaha bo no tin hendenan cu e conocemento pa implementa y tin biaha bo no tin sufficiente hende pa implementa" (translation: many times you do not have people with the knowledge of how to implement and sometimes you do not have enough people to implement) (policy expert 2, personal communication, 2018). This according to the participant leads to needing external assistance to be able to execute certain tasks.

**4.2.3 Government SWOT.** The SWOT table shown in figure 12, shows the strengths, weaknesses, opportunities, and threats that according to the participants influences the process of policy making and the management of culture on Aruba.

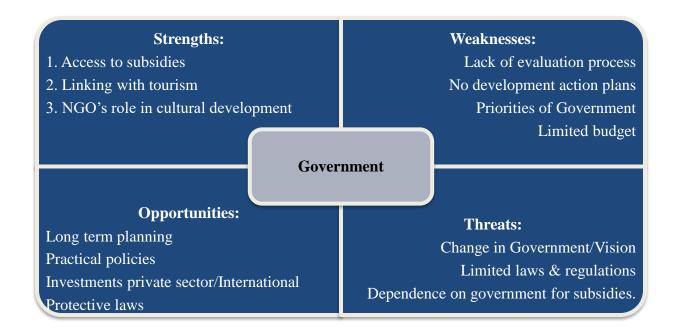


Figure 12. Government SWOT table.

4.2.4 Summary. Aruba has used international plans to assist in the process of developing local policies. The most used guidelines come from UNESCO, this provided Aruba with tools to determine its cultural sectors. In addition, Aruba has used UNESCO's framework to set up the cultural domains shown in figure 9. Furthermore, Aruban policy makers designed an implementation plan split in four approaches; the vertical, horizontal, pluralistic, and holistic approaches. The cultural organizations however, perceive their part of implementation differently. Participants claim that it is difficult for them to notice the implementation of the cultural policies. Moreover, they claim that the structural changes they expected to happen did not, and this causes the difficulty for them to implement.

Another reason the participants provided for the lack and failure of implementation is the lack of knowledge on how to implement the policies as well as the lack of the government's priorities for culture.

## 4.3 Stakeholder Collaboration and Policy

The literature suggests that stakeholders should be involved during the process of policy making to provide insight into issues as well as provide solutions for said issues. During the processes of developing the "Integraal Cultuur Beleidsplan" and the "Cultural Excellence: Our Culture, Our Priority" policies, stakeholders were involved to give their perspectives and input. During the process of developing the policy "Cultural Excellence: Our Culture, Our Priority", a national inquiry was made with local cultural organizations to allow them to share their concerns as well as to create the twelve priority points the policy aimed to work on.

**4.3.1 Stakeholder influence on Policy.** Participants mentioned how important it is for them to participate during the process of policy design. "Stakeholder ta esun nan cu tin hopi biaha e man riba e pulso di cultura, riba kico precies ta biba na e momento ey den e comunidad" (translation: stakeholders are the ones who often have their finger on the pulse of culture, on what is actually happening in that moment in the community) (cultural expert 1, personal communication, 2018). This participant also mentions how the practitioners are the ones who create culture and should therefore be involved to communicate their needs to policy makers. Furthermore, the participant indicates that there should be willingness to communicate between practitioners and policy makers. Another participant indicated, "Bo mester por haya tur hende traha hunto pa bo formula un maneho. Paso ora bo duna un hende participacion, bo ta sigur cu nan ta sinti nan parti di e maneho ey. Anto e ora ey nan lo eherce nan trabounan dirigi riba e maneho cu conhuntamente cu e fundacionnan a wordo stipula" (translation: you have to have everyone working together to be able to formulate a policy. Because when you allow people to participate, you can be sure that they will feel that they are part of the policy. In that moment they will execute their work based on the policy, that was made together with the other

organizations) (cultural expert 2, personal communication, 2018). To this participant stakeholders must be involved during policy making and the key to collaboration is the ability to implement the policy and having a shared sense of participation.

4.3.2 Collaboration between local stakeholders. The majority of participants agree that it is important for stakeholders to collaborate not just for policy development it is important for their work as well, because they have a shared goal. According to government organization 1, partners are not only involved in the making of policies, they are also involved in the preparation and execution of certain projects. However, many participants indicate that there is a lack of collaboration between stakeholders. They claim that this is due to competition between stakeholders and that there is an excess of cultural foundations on Aruba. Cultural organization 2 has noted that in almost all sectors in Aruba, there is a lack of collaboration. Cultural organization 2 mentioned how organizations work against one another, not wanting to work together in order to stand out, this hinders the partnerships between organizations (personal communication, 2018).

In addition, government organization 2 indicates "No tin suficiente samenwerking na Aruba. Porta e ta un tiki materialista pa bisa cu porta mi kier haci tal proyecto pa mi haya fondo, pero esey por haci cu no ta productivo manera e mester ta" (translation: there is not enough collaboration in Aruba. Maybe it is a bit materialistic to say, I want to execute a certain project to get funds. However, this can lead to not being as productive as should be) (personal communication, 2018). This participant indicated that the lack of collaboration between partners influences the productivity of the organizations. Furthermore, the majority of participants mention that as a result of the lack of collaboration, there has been an increase in the amount of Non-governmental organizations on the island. According to cultural expert 2, "Nos tin un

manera di pensa hopi insular, no pensa mesora pa coopera, pesey tin hopi instancia cu uiteindelijk nan doelstelling ta mescos." (translation: we have a very insular way of thinking, not thinking immediately to cooperate, therefore there are many organizations that ultimately have the same goal) (personal communication, 2018). Another participant indicated that there is no control on the flow of new cultural organizations, therefore, there is no control on the quality of the product or service these foundations create or provide. "Bo por stroba otro y bo por ta haciendo mesun cos. Kiermen cu si b'a hacie hunto lo b'a haci e mas facil lo b'a uza menos fondo." (translation: you can hinder one another, and you can be doing the same thing. This means that if you did it together you would have made it easier and used less funds) (cultural expert 1, personal communication, 2018). These participants indicate that cultural organizations on Aruba should collaborate more with one another to be able to be effective and productive in reaching their goals and prevent further fragmentation of the sector. Policy expert 2 mentions how there are many ways in which Aruba can make use of partners to help improve the policy and governance of culture. The participant mentions, "Link cu UNESCO. UNESCO ta duna bo hopi programa y proyectonan cu bo por desaroya a base di e manehonan nacional, bo ta link cu, ban bisa, cu programanan regional y internacional" (translation: Link with UNESCO. UNESCO provides many programs and projects that you can develop based on the national governance, that you link with regional and international programs) (policy expert 2, personal communication, 2018).

Furthermore, an aspect that different participants deemed important for collaboration between stakeholders was the exchange of knowledge and expertise. According to policy expert 1, collaboration between stakeholders is important because one can learn from the other's expertise. This is especially important with international partners according to government

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organization 2. The participant mentioned how Aruba works together with UNESCO of different Caribbean islands and this helps the islands support one another.

**4.3.3 Stakeholder SWOT.** The stakeholders SWOT shows what the participants agree is essential for stakeholder collaboration. As shown in figure 13 below, the stakeholders SWOT indicates the strengths, weaknesses, opportunities and threats that the participants claim influence stakeholder collaboration.

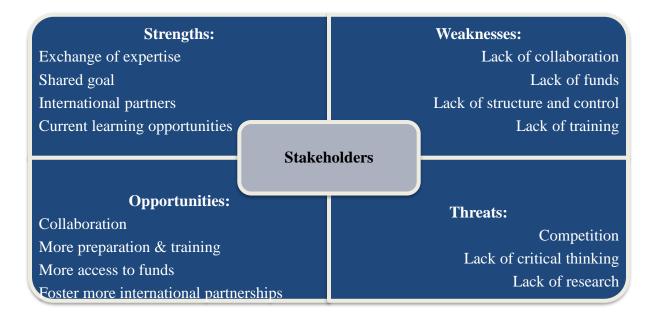


Figure 13. Stakeholders SWOT table.

**4.3.4 Summary.** The literature has mentioned that the involvement of stakeholders in the policy development process to be essential for proper policy development. The participants have concurred that their involvement in the process of policy development is important because they have knowledge of the day to day implications and issues for culture. The participants also mentioned how collaborating between them is important for being effective.

Furthermore, the participants acknowledged that collaborating between stakeholders is challenging. The reason collaborating is challenging is due to the isolation tendency of many

organizations. The participants claim that the lack of collaboration between them can cause them to not be as productive as they could be if they worked together.

Contrastingly, some participants have claimed that collaborating locally, regionally, and internationally can help support the development of cultural policies and cultural governance.

This could be done by comparing previous research and cultural developments in the and determine if it would be effective within the Aruban context. Furthermore, the participants mention how collaboration can help exchange expertise and provide more knowledge and support for one another.

## 4.4 Needs and Priorities of Present-day Initiatives Important for Policies

During the preparation phase of this research it was important for the researcher to incorporate the needs and priorities of local cultural organizations. The participants have identified their priorities as follows; cultural education, safeguarding and protection of cultural and natural heritage, skill development, financial investment in culture, laws for culture, and need for political neutrality.

**4.4.1 Cultural education.** The research participants all agree that cultural education is a priority for the development of culture and should be high on the agenda of policy makers. According to cultural organization 2, culture should be incorporated in schools and policy should help facilitate that, saying; "E parti di beleid porta mester focus cu den e module ey mester tin algo di haber cu cultura" (translation: the policy part should probably focus on the module having aspects of culture in it) (personal communication, 2018). Moreover, cultural expert 3 claims that culture should become a course in itself; "Ami lo kier wak un vak echt gewoon dedica na esey y no solamente tanto bes pa aña per actividad." (translation: I would like to see a course just dedicated to that, and not only a certain time a year per activity) (personal

communication. 2018). In addition, cultural expert 2 mentions that it is important to have culture in education in order to allow children to figure out their talents and be able to further develop them.

Contrastingly, cultural organization 1 and 2 as well as cultural expert 1 agree that cultural education should become more accessible. "Si e no ta na scol e mester tin un alternativa na unda e muchanan por hay'e." (translation: if it is not at school, there should be an alternative where children can receive it) (cultural organization 2, personal communication, 2018). Cultural expert 1 mentions that investing in extracurricular activities would allow children to grow up with more knowledge of their culture and identity.

4.4.2 Safeguarding and protection of heritage. Another priority that participants identified is the protection of cultural and natural heritage. Many participants mentioned that they experience in the community and government a lack of value for safeguarding and protecting Aruban heritage. Cultural organization 1 mentions that there is a need for awareness for people to understand why heritage is important. According to cultural expert 3, "No tin un plan pa salbaguardia, m'a ripara. Sin un plan di salbaguardia mi ta kere bo no ta yega leu tampoco." (translation: there is no safeguarding plan, I noticed. Without a safeguarding plan I believe you will not reach far either) (personal communication, 2018). To cultural expert 1, Aruba has not taken the necessary steps to establishing a heritage protection plan. Furthermore, all participants agree that it is necessary for Aruba to start safeguarding and protecting its cultural and natural heritage.

**4.4.3 Development of the cultural practitioners.** According to the literature it is important for implementers to have the skills to perform their job. All participants agree that it is essential for the people working in the cultural sector to be trained and professionals. The

participants agree that the implementers as well as the artists need to continue developing their knowledge. Participants are also satisfied that there are courses being provided to help them develop certain skills and that the University of Aruba is involved. Cultural expert 1 mentioned, "Tin programanan manera, OGM su TCH course, Museum Academy, CKV les na IPA. Tur esakinan ta yuda amplia e conocemento riba e area." (translation: There are programs such as, OGM's TCH course, Museum Academy, CKV courses at IPA. All of these courses help broaden the knowledge on the area) (personal communication, 2018). Participants also agree that the development of artists is important and are satisfied that Cosecha is providing workshops with artists and for artists and children.

Furthermore, participants indicated the importance of research for the sector, because it can provide the sector with information on how to further develop itself as well as develop the people in the sector to do research and think critically. According to the participants there is a lack of research being done within the cultural field. Government organization 2 claims, "Si un research wordo haci, mayoria di biaha ta research historico, pero research cu ta interview based pa haya new information esey nos no ta haya hopi." (translation: if a research is made, most of the time it is a historical research. Research that is interview based to gather new information we do not find that often) (personal communication, 2018). Another participant mentioned how the Department of Culture has a research section, however, there are not enough qualified personnel to conduct proper scientific research on culture. Government organization 2 indicated, "Cursonan manera TCH ta forsa non-academics pa haci research riba un nivel academico." (translation: courses like TCH forces non-academics to do research on an academic level) (personal communication, 2018). Furthermore, the aspect of professional development can benefit the current lack of critical thinking according to certain participants. According to policy

expert 1, being critical would help improve skills instead of being satisfied with the mediocre, meaning being ok with not being the best. A lack of being critical also causes a lack in demanding high-quality work.

4.4.4 Financial investments. Many participants agree that there are not enough funds to develop the cultural sector as it should be, even though there are subsidies provided by the government. According to cultural expert 2, "E budget di cultura pa parti di gobierno ta mas tanto pa nos celebracionnan nacional y subsidio cu ta wordo duna, subsidio pa salario. Pero no cu mi ta mira extra fondonan pa crea algo." (translation: the budget for culture on the government's part is mostly for national celebrations and subsidies given are for salaries. I do not see extra funds to create something) (personal communication, 2018). Furthermore, government organization 1 mentioned that the lack of knowledge of the cultural area by parliament members influences the setting of the budget for the cultural area. According to the participant, they make decisions qua budget and they do not have the knowledge on how the area works, and they do not deem the cultural area as a priority.

Another participant mentions how in order to provide a cultural product, investments must be made. Many participants mentioned the Tourism Enhancement Product Funds (TPEF) as being beneficial because they provide support for the local cultural product. According to cultural organization 1, working with Aruba Tourism Authority (ATA), Aruba Ports Authority (APA), and TPEF provided funds for cultural projects, and the development of culture as a way to attract the new kind of tourist searching for a cultural experience. However, there are participants who believe the involvement of the private sector is not where they would like it to be. "Fundacionnan cu ta haya support financiero di sector priva tin un forma pa haci nan activities pero asina mes e no ta suficiente" (translation: organizations that receive financial

support from the private sector have a form to have their activities, however it is still not enough) (Government organization, personal communication, 2018). Most participants agree that there should be more involvement from the private sector to support the development of culture.

4.4.5 Cultural laws and regulation. During the interview participants mentioned the importance of having cultural laws, not just for development of culture also for protection, safeguarding of heritage. Policy expert 1 is of the opinion that cultural laws must be more practical, since laws on Aruba are outdated they fail to cover new developments. Government organization 2 claims, "Eigenlijk e leynan na Aruba ta anticua en general. Porta mester tin betere regelgeving pa sostene trabounan di un artista. Bijvoorbeeld fiscale kwijtscheldingen, porta cu nan no tin cu paga BBO, paso awo nan tin cu pag'e." (translation: the laws on Aruba are actually outdated. Maybe there has to be better regulation to support an artist's work. For example tax remissions, maybe they do not have to pay BBO, because now they have to pay it) (personal communication, 2018). Another participant mentioned that the lack of laws decreases the motivation of artists. Since art/craft is not valued as a means of earning a living, it is difficult for the artists to make it their main source of income, laws could help them do that.

Participants also highlighted the importance of laws for safeguarding and protecting natural and cultural heritage. Cultural organization 1 provided an example of how laws are necessary when constructing a building. According to the participant there are no laws that require an analysis of the terrain to make sure it is not an archeological site. Creating cultural laws could help protect Aruban heritage and archeological sites.

**4.4.6 Political influence on cultural development.** The research participants agree that politics has a significant role on cultural development. They also agree that the change of government every four years affects the progress of the sector. Cultural organization 2 states,

"No ta importa ken ta na mando, ki partido ta na mando. Cultura no por cambia ora un partido politico cambia." (translation: It does not matter who is in charge, which party is in charge. Culture should not change when a political party changes) (personal communication, 2018). Policy expert 1 mentioned that culture should be anchored as the foundation of society and should be de-politicized just like the tourism sector; this way it could flourish and not depend on political parties nor their priorities. Cultural organization 1 also indicated that culture needs to become an independent area much like tourism not depending on governments, this according to the participant would help organizations run better. An example she gave was when the Minister of Culture stepped down as Minister and someone else took over, many processes stopped. Cultural expert 1 indicated, "Tin biaha bo ta haya cu ta bin cambio den politica y bo ta haya cambio di vision, y esey por ta hopi disruptive y, of pa mi no bisa, destructive pa e procesonan cu ta andando." (translation: sometimes you find that there are changes in politics and you find changes in vision, and this can be very disruptive, and not to say, destructive for the processes that are taking place) (personal communication, 2018). In addition, cultural expert 3 mentions that the changes in government causes a lack of continuity. Therefore, it is important for the participants that culture be independent, like the tourism sector, to allow proper development of the sector.

**4.4.7 Cultural SWOT.** The Cultural SWOT, shown in figure 14, presents the aspects that the participants claim influence the development of the cultural sector.

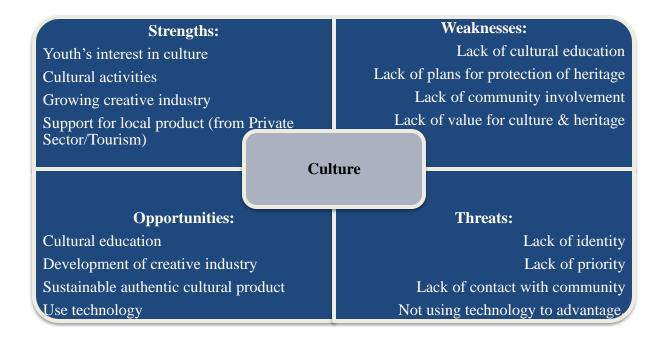


Figure 14. Cultural SWOT table.

**4.4.8 Summary.** The participants concur that in order to develop proper cultural policies there are many aspects that have to be considered. The aspects the participants deem to have priority include cultural education, safeguarding heritage, development of professionals, investing more in culture, and providing proper legal support for the sector. For the participants cultural education should start in schools, by incorporating culture into schools, children can learn about culture and find their talents within the sector. Moreover, participants agree that cultural education should also be accessible and available outside of school hours.

Furthermore, safeguarding heritage is a priority for the participants, because there is a lack of action plans for safeguarding and protecting cultural heritage. The participants believe that if there are no plans for safeguarding heritage, Aruba will experience significant loss of its cultural and natural heritage. Another priority is the professional development of the practitioners within the field. Participants believe that trainings should be available for the development of artists, implementers, and all persons working within the cultural sectors.

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Additionally, financial investment within the cultural sector is also a priority for the research participants. They have indicated that financial investments are limited from the government side, yet they are positive of the involvement of other organizations such as ATA, APA, and TPEF. They agree that the private sector should be more involved in the development of culture.

The participants also deem cultural laws and regulation to be a priority for cultural development. Moreover, laws that promote the development of the cultural sector, the creative industry, and artists are essential. Additionally, the participants deemed it highly important for laws to protect natural and cultural heritage as well as archeological sites.

Another important aspect for participants was the influence politics has on the development of the cultural sector. Many claim that the change in government hinders the proper development of culture and the changes in direction make it difficult to have continuity.

The results show that Aruba has international guidelines to help develop cultural policies in a sustainable manner. Furthermore, the results show that participants deem collaboration important for policy development and for the development of the cultural sector. Additionally, the participants indicated that cultural education is a priority for the further development of culture, mentioning that cultural value could increase if the community had knowledge of their culture and heritage. The role of the government has been indicated as an influence for the development of culture, he changes in politics are perceived to be a threat to the development of the sector.

After having presented the results it is important to compare the results to the theory. In the following chapter the results will be discussed and used to draw conclusions to the sub and main research questions.

#### **5 Conclusion**

This chapter provides the answers to the sub-questions as well as a discussion of the results and the literature.

#### **5.1 SDG's and UNESCO Frameworks**

The results of the first sub question, "How can the Sustainable Development Goals (SDG's) and UNESCO's Re-Shaping Cultural Policy reports contribute to the development of participative and integrated cultural policies in Aruba?" indicate that UNESCO frameworks have been used to develop cultural policies in Aruba. The framework for cultural statistics domains was used to create the domains presented in the "Cultural Excellence: Our Culture, Our Priority" policy plan. In addition, the authors of "Integraal Cultuur Beleidsplan" used guidelines from UNESCO and CariCom to set up the 2006 policy plan.

Expressions for Development report provides different indicators that can be considered when developing a cultural policy. This report indicates that it is important to involve different stakeholders during the process of policy making to bring innovative ideas this is due to the multiple perspectives they provide. This collaboration brings challenges considering the complexity of involving different opinions. The report also indicates that involving multiple stakeholders can create opportunities for research, monitoring policies, and evaluation of the policy process. Furthermore, policies should aim at strengthening the creation, production, distribution, and access to cultural products and services. To do this, laws should be places to support the sector. According to the results the lack of cultural laws influences the ability to properly protect cultural heritage, and the lack of proper cultural laws also hinders the creative sector from developing.

Furthermore, the SDG's chosen for this research are goal 4, 8, 11, and 17. Goal 4's aim is to ensure inclusive and quality education for all and promote lifelong learning. The target SDG 4.7 is to increase skills and knowledge necessary to promote sustainable development. This is done through providing education; in this case education on culture, promoting appreciation for diversity and the contribution of culture to sustainable development. One of the main priorities of the research participants is cultural education and the need for policy to encourage the cultural education for the whole community. The aim of SDG 8 is to promote sustainable economic growth and employment. This goal was chosen to help the development of creative work, the growth of the creative industry, as well as creative entrepreneurship on Aruba. The results indicate that it is necessary to create policies to support the creative industries, to ensure the quality of the products as well as to protect the artists and artisans who create the products. The results also indicate that the lack of proper policies hinders the creative industry from developing in a sustainable manner. Furthermore, goal 11's aim is to make cities more resilient and sustainable. The goal was chosen for its aim at strengthening efforts to protect and safeguard cultural and natural heritage. The results show there is a lack of development in the area of protection and safeguarding of Aruban cultural and natural heritage. The participants agree that there should be more efforts made into creating protective laws and policies for cultural and natural heritage protection. Lastly, goal 17 was chosen due its focus on revitalizing global partnerships for sustainable development. This goal's aim is to enhance policy coherence, enhance multi-stakeholder partnerships, and encourages effective policies, partnership between public and private sector and civil society. The results show that that there is a need to enhance policy coherence especially for the implementation thereof. Furthermore, it is evident from the results that there is a lack of stakeholder partnerships and a disconnect between the stakeholders

and the community. Therefore, incorporating the SDG's in the process of creating and implementing cultural policies to be able to evaluate progress within the cultural sector will benefit the whole policy process.

## **5.2 Policy Process**

The results of the second sub question; "What are key aspects of design, implementation, and evaluation for cultural policies?" indicate that many aspects influence the policy making, implementation, and evaluation process of local cultural policies.

The results indicate that the stakeholders are involved in the policy making process during the beginning phase by contributing their experience and knowledge to help policy makers gain context and the need of the stakeholders. This according to the literature is essential to help policy makers determine the policy goals, the results show that collaboration contributes to creating a targeted policy plan. During the development of the 2006 and 2015 Aruban cultural policy plans, the stakeholders were involved through national summits in which they provided the policy makers with key aspects important for them as implementers. A key aspect participant identified for policy is the sense of participation and ownership the stakeholders have when they are involved during the process of policy making. This concurs with the literature that mentions collaboration creates ownership, strategies, and influences implementation.

Furthermore, a factor that influenced the implementation of these policy plans according to the participants was the lack of proper implementation. The results indicate that the participants often do not know what and how to implement, therefore, the implementation is not effective. According to the literature if the implementers do not know what the policy means for their daily work then they will not be able to implement it successfully. Furthermore, the literature mentions that implementation is a process and implementers should contribute on how

to implement in the most effective manner according to the available resources. Additionally, the results indicate that the cultural sector requires flexibility and space to be able to develop. Since the sector consists of creative individuals as well as professional individuals, a balance should be found between allowing enough space for creativity to work as well as working according to an action plan.

Furthermore, the results indicate that a weakness of local policy making is the lack of evaluation processes. Participants mentioned how evaluation happens within their organization yet not with all stakeholders and policy makers to evaluate the implementation process.

According to the literature it is necessary to evaluate implemented policies, in order to determine if it was successful or not and how to adjust and improve the policy plan.

5.2.1 Stakeholder's influence on the policy process. The results also indicate that there is a lack of collaboration between the stakeholders and it is perceived as an issue that hinders the sector from developing. This lack of collaboration increases the fragmentation of the sector hindering the access to funds and other resources, ultimately hindering the organizations from being effective in their work. This concurs with the literature that identifies a lack of collaboration influences the effectivity of policy making because it is challenging for multiple stakeholders to reach a compromise seeing they all have their own interests. This ultimately leads to competitiveness between the stakeholders and a reluctance to collaborate.

## 5.3 Aruban Policy Needs and Priorities

The third sub question, "What are present-day initiatives, needs, and priorities of (upcoming) cultural practitioners in Aruba that should be included in policy making procedures?", indicates that the participants have different priorities. The results show that the current needs and priorities for the cultural sector include; collaboration between stakeholders,

cultural education, protection of cultural and natural heritage, professional development, financial investment in culture, laws for culture, and need to depoliticize culture.

Collaboration between stakeholders is not common because there is fragmentation within the sector. The results show that participants deem it important and work towards improving this area, however there is still much more to be done to have effective collaborations.

Furthermore, the results indicate that there is a lack of education on Aruban culture within the community. It is deemed important to educate the whole community of Aruba, starting with children. The participants indicated that cultural education should be available during school and during after school programs. According to the literature policies should reflect the needs of the citizens' as well as provide equal access to cultural goods and services. The literature also emphasizes the need for access to cultural resources to encourage participation of the community. In addition, SDG 4 indicates the importance culture has on sustainable development, and the importance of having knowledge and skills to promote development. Additionally, the results indicate there is a need for professional development within the sector to increase critical thinking, promote research, and provide opportunities for the sector to grow. The literature mentions that it is important to recognize that a lack of skill or knowledge can impede the implementation of policy. SDG 8 seeks to promote entrepreneurship, creativity and innovation and ultimately sustainable economic growth and employment for citizens. The results also indicate that artists and artisans should have access to courses to promote their professional development as well as forms to earn a proper income with their art.

Furthermore, the results show that there is a lack of protection plans for Aruban heritage, this is cause for concern to the participants. One of UNESCO's key aspect for cultural frameworks is the existence of policies or strategic frameworks for heritage. Additionally, SDG

11 mentions how strengthening efforts to protect and safeguards heritage is important to making cities inclusive, safe, resilient and sustainable. Moreover, participants agree that there should be laws in place to facilitate the protection of heritage as well as protecting the rights of the artists. Another key aspect is the influence politics has on the cultural sector in Aruba. The results indicate that the participants want the sector to be independent, this according to them will allow the sector to develop naturally instead of changing direction after every political election.

According to UNESCO's "Culture for Development Indicators; Methodology Manual" one of the key indicators is the existence of a culture committee in parliament, as well as decentralization of cultural responsibilities to specified authorities. It also mentions how decentralization is important to ensure that the decisions made reflect the needs of the community and providing them with cultural goods and services.

#### **5.4 Final Conclusion**

The results of the main research question; "What frameworks can contribute to the development of participative and sustainable cultural policies in Aruba, according to policy makers, upcoming cultural organizations and established cultural organizations?", show various aspects that can help cultural policies be more effective. The results indicate the partnerships Aruba has with international organizations such as UNESCO can help improve local cultural development. The results indicated that the use of international standards have been helpful to local policy makers in the past to develop cultural policies.

Furthermore, the results indicate that the policy process is not fully effective on Aruba.

The participants have indicated that there is a lack of proper implementation and that changes that were promised through the policy plan "Cultural Excellence: Our Culture, Our Priority" have not been visible other than national celebrations. Participants indicated that aspects deemed

important during the national summit, such as cultural education, collaboration, professionalization, and updating regulation have not been perceived in the implementation process.

It is therefore concluded that in order to develop sustainable cultural policies it is important to consider international developments and their implications for local policy making and implementation. Involving the stakeholders during the policy design, implementation, evaluation processes, and considering their needs can help policy makers prioritize policy goals. According to the participants it is important for culture to have a stable foundation on which to continue developing. This is perceived to be one of the main priorities, and the results suggest that it should be done through education of the community as well as the cultural practitioners, and protection of local heritage. Ultimately, the results indicate that the participants would like policy plans to be realistic and provide long term results that can serve for future cultural development.

#### **6 Recommendations**

After the discussing the results and drawing the conclusions of the research, recommendations. The recommendations will be given with the use of the TOWS matrix. This matrix is where the strengths, weaknesses, opportunities, and threats are confronted to create strategies. These strategies are to "use strengths to take advantage of opportunities", to use opportunities to overcome weaknesses, to avoid threats by using the strengths, and to "minimize weaknesses and avoid threats" (Hunger and Wheelen, 2010, p. 76). The recommendations will also include suggestions from the participants on how to improve certain aspects and important factors to keep in mind when setting up a plan for future development.

#### 6.1 Recommendations on SDG's and UNESCO Frameworks

The SDG's and UNESCO frameworks mentioned in the literature can provide guidelines and key indicators for developing sustainable policies. It is recommended to consider the SDG's influence and significance for local cultural policy development. Additionally, in order to work on the sustainability of policies, it is recommended to make use of timeframes to determine the period in which the work should be done. It is also recommended to use UNESCO's guidelines and indicators and contextualize them to the Aruban cultural needs and priorities. For example, it is recommended that cultural policies facilitate the development of action plans for the creation, distribution, and access to cultural goods and services. Additionally, the cultural sector should follow international developments on culture to be able to determine what updates are necessary for Aruban cultural growth.

#### **6.2** Cultural Policies and Government Influence

The TOWS matrix for the policy design, implementation and evaluation is shown in figure 15. The strategies are split into strengths and opportunities (SO) strategies, weaknesses

and opportunities (WO), strengths and threats (ST), and weaknesses and threats (WT) strategies. The strategies for the governmental aspect of cultural development include working closely with the NGO's and other partners, limiting political influences on culture, and long-term investment plans.

	Strengths:	Weaknesses:
Government	<ol> <li>Access to subsidies</li> <li>Linking with tourism</li> <li>NGO's role in cultural development</li> </ol>	<ol> <li>Lack of process         evaluation</li> <li>No development         action plans</li> <li>Priorities of         government</li> <li>Limited budget</li> </ol>
<b>Opportunities:</b>	SO Strategies:	WO Strategies:
<ol> <li>Long term planning</li> <li>Practical policies</li> <li>Investments private sector/international</li> <li>Laws for protection</li> </ol>	<ol> <li>Working closely with NGO's creating practical policies and practical implementation methods.</li> <li>Building a network with the private sector seeking further investments and planning on a long-term basis.</li> <li>Stakeholders' expertise and knowledge used to develop laws for the cultural domains and heritage protection.</li> </ol>	<ol> <li>Planning long-term by designing an action plan for development with achievable and measurable indicators.</li> <li>Starting process evaluations to assist in making necessary adjustments to policies</li> </ol>
Threats:	ST Strategies:	WT Strategies:
<ol> <li>Change in government/ vision</li> <li>Limited laws &amp; regulations</li> <li>Dependence on government for subsidies</li> </ol>	<ol> <li>Like tourism, culture should become independent, preventing changes in politics to affect its development.</li> <li>Limiting the dependence on government for subsidies by promoting collaboration and private sector involvement.</li> </ol>	<ol> <li>Depoliticizing the sector; can minimize the effects of changing political visions on the sector.</li> <li>Development of action plans and proper planning procedures can minimize the dependence on government subsidies</li> </ol>

Figure 15. Government TOWS matrix.

The following recommendations could be linked to what UNESCO's framework in "UNESCO Culture for Development Indicators: Methodology Manual" suggests on the subject of policy development. UNESCO suggests the decentralization of culture, in which decision making reflects the needs of the community. Additionally, UNESCO suggests operationalizing policies, making them feasible and practical. The following recommendations could also be linked to SDG 17's targets 17.17 and 17.14 in which it promotes the enhancement of policy coherence for sustainable development and effective public, public-private partnerships.

According to the results the government plays a significant role in the development of culture on Aruba. The participants agree that culture should be depoliticized in order to properly develop itself. It is therefore recommended to plan long-term, creating a development action plan with achievable goals and measurable indicators, and removing the influence of political parties on the development of the sector. The UNESCO framework shown in figure 2 indicates the need to monitor, evaluate, and review cultural policies. It is therefore recommended to incorporate policy evaluation procedures when developing policy plans, this could allow policy makers to determine what adjustments are necessary to make the implementation and the policy more effective. Participants have indicated that the involvement of the private sector could be useful for the cultural sector. It is therefore recommended to develop partnerships with organizations within the private sector. Involving the private sector can help the cultural sector gain financial knowledge as well as support for the development of cultural products and services.

#### 6.3 Policy Making and Stakeholder Collaboration

These strategies include making use of expertise to find more sources of professional and personal development. Increasing the opportunities for financial support by using existing networks to broaden the range of international partners and possible financial contributors.

Furthermore, it is beneficial for the sector to foster more critical thinking not only for the quality of the cultural product it is also beneficial for research and development. To be able to minimize the threats it is important to enhance the communication between stakeholders as well as involving the region to gain new perspectives.

In figure 16 below the TOWS matrix for the stakeholders' aspect is shown with the respective strategies.

	Strengths:	Weaknesses:
Stakeholders	<ol> <li>Exchange of expertise</li> <li>Shared goal</li> <li>International partners</li> <li>Current learning         <ul> <li>opportunities</li> </ul> </li> </ol>	<ol> <li>Lack of collaboration</li> <li>Lack of funds</li> <li>Lack of structure and Control</li> <li>Lack of training</li> </ol>
Opportunities:	SO Strategies:	WO Strategies:
<ol> <li>Collaboration</li> <li>More preparation &amp; training</li> <li>More access to funds</li> <li>Foster more international partnerships</li> </ol>	<ol> <li>Exchanging expertise and using current courses to find more training opportunities.</li> <li>Working with international partners to have other forms of accessing funds.</li> <li>Using each-other's network to foster more international partners.</li> </ol>	<ol> <li>Having more training to increase the bond between stakeholders.</li> <li>Collaborating with the private sector increasing opportunities for funds.</li> <li>Increasing close collaboration with government can provide more structure.</li> </ol>
Threats:	ST Strategies:	WT Strategies:
<ol> <li>Competition</li> <li>Lack of critical thinking</li> <li>Lack of research</li> </ol>	<ol> <li>Making use of current learning opportunities to increase critical thinking within the field.</li> <li>Making use of current courses to kickstart research within the field.</li> </ol>	<ol> <li>Increasing and improving communication within the sector to increase collaboration between stakeholders.</li> <li>Collaborate with the region to support local organizations.</li> </ol>

Figure 16. Stakeholders TOWS matrix.

The following recommendations are based on SDG 17 in which collaboration between local and international partners is suggested. The recommendations can also be linked to the literature, which mentioned both the benefits and risks of stakeholder collaboration and their influence during the policy process. The recommendations are given based on UNESCO's framework suggesting training programs for those working in the cultural sector. Additionally, SDG 4's focus is on promoting lifelong learning, ensuring the acquisition of knowledge and skills necessary for promoting sustainable development.

The first recommendation for cultural organizations is to collaborate, this can provide policy makers with practical criteria for policy making. As one participant mentioned, the stakeholders are the ones who know what the inner workings are of the cultural sector and can provide more insightful advice to policy makers. Even though the literature mentions the difficulty of having multiple agendas and priorities when different stakeholders are involved, it also mentions the importance of having the exchange of information they provide. In addition, the framework shown in figure 7 and 8 could be a helpful tool to manage collaboration. Making use of the five steps provided by Woodland and Hutton (2012) to establish and evaluate the partnerships by; operationalizing, identifying the team, monitoring stages of development, assessing the level of integration, and assessing the process of collaboration to improve the dynamics within the group and makes the collaboration more effective.

It is also recommended to strengthen collaborative initiatives because it can provide a larger network, increases opportunities, and can increase the access to funds if stakeholders work together for certain projects. Participants mentioned making use of the regional partners to support local development, for example; "Na Curacao, un Albert Schoobaar cu ta crea teatro specifico cu topiconan social, trece un hende asina pa traha cu nos pa un siman/ dos siman. Haci

uzo di recursonan cu tin na e islanan rond tambe" (Cultural expert 3, personal communication, 2018). In addition, it is recommended to create a standard for quality, for example; like the 'seyo' (seal of authenticity) has, in order to monitor the quality of service and products cultural organizations provide to the community, ensuring the authenticity of the Aruban culture.

It is also important to the participants to develop the personnel within the field to be able to conduct scientific research to support policy making. It is therefore recommended to make use of current partners in education and foster international partners, to provide opportunities to develop the necessary skills for the work to be done efficiently as well as help artists gain skills to be professional in their work. For example, a participant suggested Exprodesk as an organization that can provide insightful information and training for artists, in for example how to promote themselves.

#### **6.4** Meeting the Needs of Cultural Initiatives

The results indicated that community involvement, education, and value for culture are important for the development of the sector. It is also important for the participants to establish culture as a priority in policy making and development plans. The TOWS matrix for the culture theme is shown in figure 17 and shows the strategies for cultural development.

The recommendations are based off of UNESCO's framework in figure 1, in which the existence of strategies for the promotion of cultural development and creativity is suggested. This framework also suggests the existence of a plan to promote cultural education, training and participation of cultural audiences that can lead to appreciation of culture. Additionally, the recommendations are linked with SDG's 8 and 11. SDG 8 seeks to promote the inclusive and sustainable economic growth by promoting entrepreneurship, creativity, and productive activities. SDG 11 seeks to promote sustainable, resilient and inclusive cities by strengthening

the protection and safeguarding of cultural and natural heritage. Moreover, UNESCO emphasizes the importance of having plans to safeguard heritage and providing access to cultural resources to the community.

	Strengths:	Weaknesses:
Culture	<ol> <li>Increase in Youth's interest</li> <li>Cultural activities</li> <li>Growing creative industry</li> <li>Support for local product (from private sector/Tourism)</li> </ol>	<ol> <li>Lack of cultural education</li> <li>Lack of heritage protection plans</li> <li>Lack of community involvement</li> <li>Lack of value for culture &amp; heritage</li> </ol>
<b>Opportunities:</b>	SO Strategies:	WO Strategies:
<ol> <li>Cultural education</li> <li>Development of creative industries</li> <li>Sustainable authentic product</li> <li>Using Technology</li> </ol>	<ol> <li>Making use of cultural activities to promote the creative industry.</li> <li>Collaborating with private/tourism sector to increase educative cultural programs.</li> <li>Using technology to increase the youth's involvement.</li> </ol>	<ol> <li>Using technology to provide cultural education.</li> <li>Using technology to advance the protection of heritage.</li> <li>Increasing the sense of value of culture through education, while developing an authentic cultural product.</li> </ol>
Threats:	ST Strategies:	WT Strategies:
<ol> <li>Lack of identity</li> <li>Lack of priority</li> <li>Lack of contact         with community</li> <li>Not using         technology to         advantage</li> </ol>	<ol> <li>Involving youth more in cultural activities and development to increase the contact with community working on Aruban identity.</li> <li>Increasing the economic contribution of the creative industries establishing culture as a priority and engaging the community in the development of culture.</li> </ol>	<ol> <li>Working with heritage groups on providing educative sessions for the community on importance of heritage.</li> <li>Involve experts in heritage to create a safeguarding plan and working on heritage policies.</li> <li>Using current developments/momentum to increase cultural value and education.</li> </ol>

Figure 17. Culture TOWS matrix.

The following strategies are for the improvement of cultural education through technology, educational sessions for the community, and actively involving the youth interested in the development of culture. Using current developments and cultural initiatives to increase the value of culture within the community can be a way to educate the community. It is therefore recommended to make use of different resources to educate on the importance of cultural development and heritage preservation. Resources such as technological tools, social media, national cultural celebrations, afterschool programs such as FDEC, other festivals such as Carubbean. The aforementioned resources would make culture accessible and could be used to educate the community, by sharing information and facts about culture. It is also recommended to make use of the youth interested in cultural development to provide creative forms of cultural promotion.

Furthermore, the results indicated that the participants feel that linking culture and economy can have positive results for Aruba and the future of culture. Therefore, another strategy is to establish creative industries as a contributor to Aruban economy, engaging the community in its development and providing a source of employment for artists and creators. It is recommended to provide legal support for artists, facilitating artistic entrepreneurship, and supporting artists in making business plans. This could help Aruba develop its culture while contributing to its economy.

The results showed the importance of protecting cultural and natural heritage, therefore, a strategy would be to work alongside experts in heritage protection to develop a heritage protection plan as well as using technology to protect and safeguard heritage. It is important for participants that policies and protection plans are created. It is therefore recommended, that the Aruban government make use of international partners and organizations such as UNESCO to

work towards a long-term heritage protection plan and incorporating the plans in their governance plan. This could be by providing short-, mid-, and long-term protections plans and having the active participation of the community to implement the protection plans.

#### **6.5 Research Limitations**

This research encountered various limitations and in different stages of the research. The first limitation was the availability of documents pertaining to cultural policy and development before 2006. Another limitation was time to find the necessary documents, seeing that there was not enough time to search for archived documents. Furthermore, the data collection phase took place after the 2017 political elections, this made it difficult to get contact with certain research participants. Additionally, some participants work with the government or in the public sector, considering the election period, this made it difficult to set up interview appointments because they were busy with election related commitments. The time to find more research participants was limited due to the aforementioned reasons, resulting in a small group of research participants.

#### 6.6 Further research

The researcher recommends more research to be done on this subject and within the cultural sector. Since the participants pointed out their issues with current policy implementation, it is recommended to research the process of policy implementation to find what the gaps within current policies and current implementation issues are, to provide more in-depth suggestions. Further research could also focus on the way culture is managed on Aruba, to find possible strategies to increase cultural priority within government and society. Having knowledge on how culture is managed could help understand how to bring different stakeholders together, and possibly align their work to limit competition between cultural organizations. Additionally,

participants deemed research important and working together with them of future research subjects within the cultural sector could benefit its development. More research can provide more perspectives as well as bring new possible strategies for the improvement of the cultural sector and the cultural governance of Aruba.

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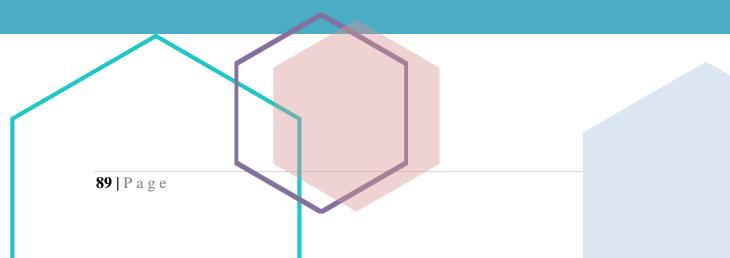
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## **Sustainable Cultural Policies Research**

**Interview Booklet** 

This Interview booklet is created as a research tool for the research "Developing Sustainable Cultural Policies in Aruba". This research is conducted by Sinthya Ridderstaat, Senior Organization,

Governance & Management (OGM) Student at the University of Aruba.



### Introduction

The vision is for Aruba is to have cultural policies in place. Policies that will enable Aruba to develop culturally and protect its heritage. This can be a foundation for Aruba to develop culture as an economic contributor, preserve cultural and natural heritage, and continue cultural development and growth.

The need for policy is to have guidelines and frameworks to evaluate and improve the development of Aruba's cultural sector.

#### **Research Relevance**

This research has importance, because it will contribute with insight on the need for cultural polices as well as assist in strategically planning for development and collaboration with diverse stakeholders.

#### **Research Objectives**

The objectives of this research are aimed at finding methods to facilitate the development of participative and sustainable cultural policies by;

- 1. Investigating collaboration with stakeholders
- 2. Determining frameworks for effective development and implementation
- 3. Determine the needs and priorities for policy making
- 4. Contextualize the Sustainable Development Goals into the policy making process

#### **Research Methodology**

This research will be conducted in qualitative form. Semi-structured interviews will be the method of data collection with the use of the SWOT matrix. With this data, a confrontation matrix will be used for analysis and will enable further results and conclusions.

**Research Information** 

• • •

Research Topic
Cultural Policies

Researcher Sinthya Ridderstaat

Thesis Supervisor

Dr. Luc Alofs

Evaluator Birgit Kreykenbohm

Institution
University of Aruba
Faculty of Arts & Science

Academic Year 2017-2018

### **Research Consent Form**

#### **Research Title:**

"Developing Sustainable Cultural Policies"

#### **Introduction and Objective**

My name is Sinthya Ridderstaat. I am a senior student of the Faculty of Arts & Science at the University of Aruba, working with my thesis supervisor, Dr. Luc Alofs in the Department of Organization, Governance & Management.

I would like to ask you for your consent in taking part of my thesis research. The objective of this research is to determine a method to facilitate the development of participative and sustainable policies for culture in Aruba.

#### **Procedures**

If you agree to participate in my research, I will conduct an interview with you at the time and language of your choice. The interview will involve a conversation relating to the following variables; cultural governance, cultural development, stakeholder collaboration, cultural sustainability.

During the interview the researcher will guide you in filling in a SWOT matrix. With the use of a topic list you will give your input, and this will be noted. With your permission, I will audio record the interview and take notes during the interview. The recording is to accurately record the information you provide and will be used for analysis purposes only.

If you agree to being audio recorded but feel uncomfortable at any time during the interview, the recorder will be turned off at your request. I expect to conduct only one interview, however if clarification is needed you will be contacted by mail or phone.

#### **Confidentiality**

Your research data will be handled as confidentially as possible. If results of this study are published or presented, individual names or other identifiable information will not be used.

#### **Rights**

Participation in this research is completely voluntary. You are free to decline to take part in the research at any time. You can decline to answer any questions and can stop the interview. There will be no penalty to you if such case presents itself.

#### **Questions**

If you have any questions about this research, please feel free to contact me at M: 661-3722 or E: sinthya.ridderstaat@student.ua.aw

If you have any questions about your rights or treatment as a research participant in this research, please contact the Thesis Guide of this research; Dr. Luc Alofs at E: <a href="mailto:luc.alofs@ua.aw">luc.alofs@ua.aw</a>

#### **Consent Participant**

- 1. I agree to be interviewed for the purposes of the research named above.
- 2. The purpose and nature of the interview has been explained to me, and I have read the research and/or information as provided by the researcher.
- 3. I agree that the interview may be electronically recorded.
- 4. Any questions that I asked about the purpose and nature of the interview and assignment have been answered to my satisfaction.

Name of interviewee
Signature of interviewee
Date
Agreement Researcher
have explained the project and the implications of being interviewed to the interviewee and I
pelieve that the participant is informed and that he/she understands the implications of participation.
Name of interviewer
Signature of interviewer
Date

## **Data collection Procedure**

#### **Step 1 – Confirm Interview Meeting**

All participants are contacted by mail or phone with a petition for their participation. An interview date is established between the research and participant. The participant will receive an information sheet to go through as an introduction to the interview before the meeting.

#### Step 2 – SWOT analysis

The interview meeting will use the SWOT matrix as a method of data collection. Participants are expected to fill in the matrix together with the researcher. All inputs on the paper come from the participant. The researcher is only the facilitator and oversees the interview. The SWOT matrix will be filled in three times; one for government, cultural and stakeholders.

#### **Step 3 – Confrontation Matrix**

After the first meeting, based on the information gathered from the SWOT a confrontation matrix is formed. During this stage the participant might be approached again for feedback.

### Step 4 – Data analysis

After the confrontation matrix is formed, the data analysis can begin, and conclusions are drawn.

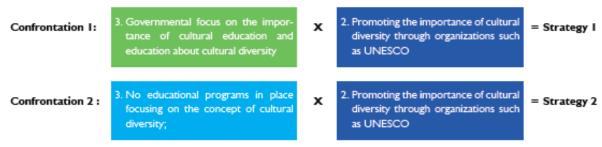
#### Appendix B

#### Strategies from Cultural Policy

The following strategies are of the policy plan "Cultural Excellence: Our Policy, Our Priority" and were developed by the authors using the SWOT method as well as the results of the national cultural summit.

Figure C1

#### 5 CULTURAL PERCEPTIONS IN ARUBA

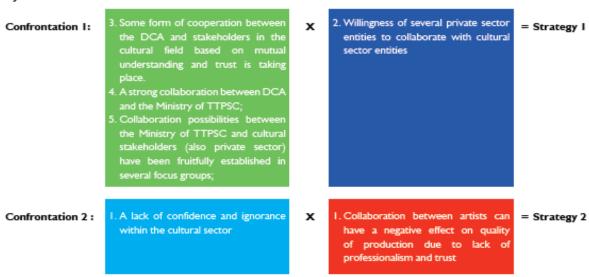


Strategy 1: Capitalize on knowledge present within government department UNESCO

Strategy 2: Inhibit lack of education about cultural diversity through UNESCO frameworks

Figure C2

#### 6) COLLABORATION

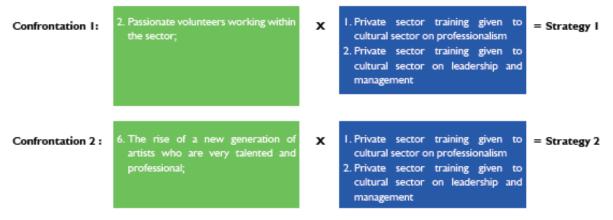


Strategy 1: use existing collaboration within the cultural field to capitalize on private sector willingness in order to collaborate with cultural entities

Strategy 2: Inhibit the negative effects of ignorance and distrust on the quality of cultural products

Figure C3

#### 7) PROFESSIONALISM



Strategy 1: Capitalize on private sector expertise in order to further empower and stimulate stakeholders within the cultural sector

Strategy 2: Capitalize on private sector expertise to further stimulate a new generation of artists

Figure C4

#### 8) APPRECIATION AND RECOGNITION OF CULTURE AND ART

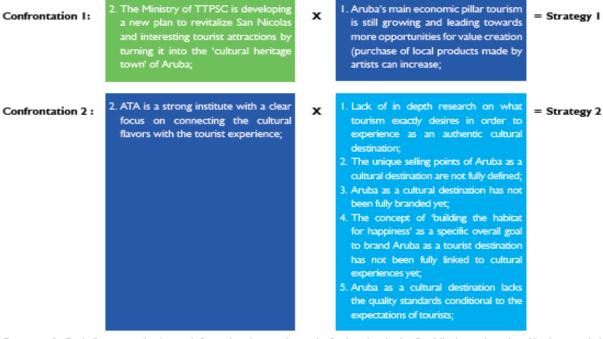


Strategy 1: Capitalize on the establishment of the 'seyo-local label' to stimulate the purchase of local products by private sector companies

Strategy 2: inhibit the effects of the lack of government policy regarding rewarding local talents by seizing the opportunity to stimulate the inclusion of cultural recognition in schools and afterschool programs

Figure C5

#### 10) CULTURE AND TOURISM



Strategy 1: Capitalize on tourist demands for authentic experiences by further developing San Nicolas as the cultural heritage capital of Aruba

Strategy 2: inhibit lack of insight regarding the further development of Aruba into a cultural destination by making use of the ATA's focus on connecting cultural flavors with tourist experiences

Figure C6

#### II) LAWS AND REGULATIONS



Strategy 1: Mitigate the lack of commitment and awareness and willingness of governmental departments in regard to protection of monuments through an increase in promotion of rules and legislation amongst governmental departments

Strategy 2: Mitigate lack of commitment of business by using international judicial expertise present within the Monuments Fund

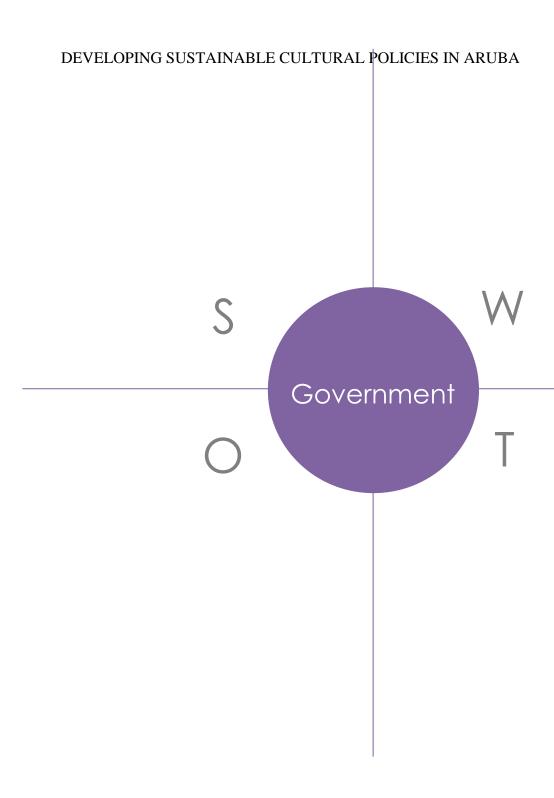
## **Appendix C**

Research Instrument and Topic List

# Government

# Topic List

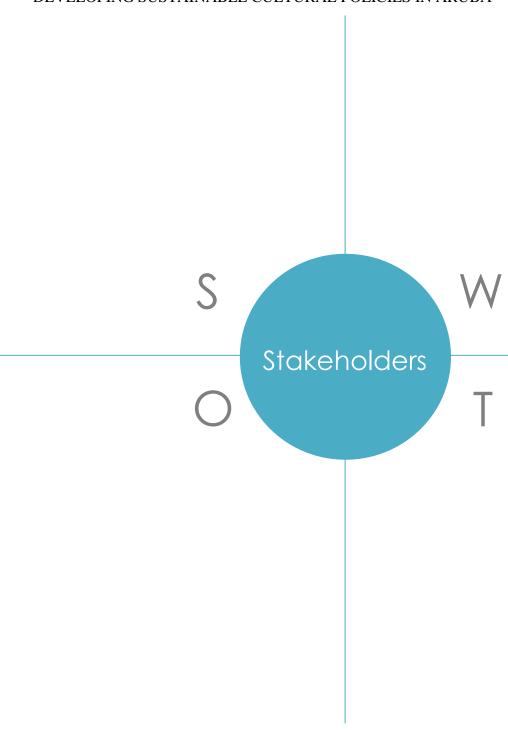
Stakeholders	Cultural	Government
Stakeholder Collaboration	Heritage Sustainability	Cultural policy
Collaboration:	<u>Cultural Heritage:</u>	<u>Cultural Governance:</u>
Local Partnerships	Safeguard/Protection	Cultural Policy
International	Cultural Resources	Development Action Plans
Significance to policy	Education	Evaluation Processes
Research and Development		Policy Priorities
	<u>Cultural Developments:</u>	
	Cultural initiatives	Investments/Support:
<u>Preparation:</u>	Creative industries	Culture Budget
Training	Cultural Sectors	Investments
Skill development		Creative Industries
Technology		
Expertise		<u>Regulation:</u>
		Creative Industries



# Stakeholders

## Topic List

Stakeholders	Cultural	Government
Stakeholder Collaboration	Heritage Sustainability	Cultural policy
Collaboration:	<u>Cultural Heritage:</u>	Cultural Governance:
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International	Cultural Resources	Development Action Plans
Significance to policy	Education	Evaluation Processes
Research and Development		Policy Priorities
	<u>Cultural Developments:</u>	
	Cultural initiatives	Investments/Support:
<u>Preparation:</u>	Creative industries	Culture Budget
Training	Cultural Sectors	Investments
Skill development		Creative Industries
Technology		
Expertise		<u>Regulation:</u>
		Creative Industries



# Cultural

# Topic List

Stakeholders	Cultural	Government
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Significance to policy	Education	Evaluation Processes
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	Cultural initiatives	Investments/Support:
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Training	Cultural Sectors	Investments
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		Creative Industries

